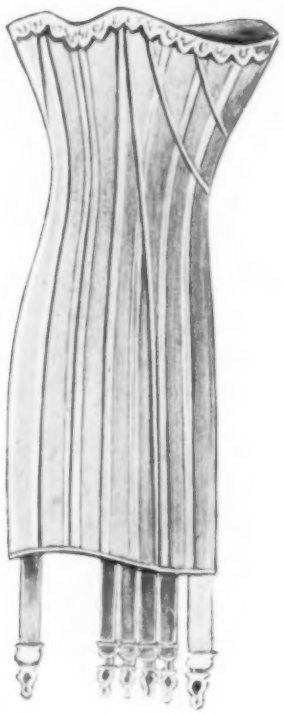
SEP 19 1911

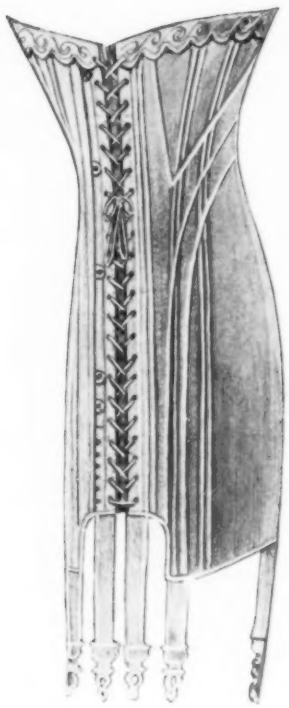
VOGUE

a forecast of

WINTER FASHIONS

SEPTEMBER 15, 1911 THE VOGUE CO. CONDÉ NAST, *Pres.* PRICE 25 CTS.





THE Gossard CORSETS

"They Lace In Front"

Ask Your "Gossard" Dealer

for Model 201. The greatest $5.00 corset manufactured. It is long, exquisitely modeled, and effective.

The H. W. Gossard Company
Chicago

Victor-Victrola

The element of cost didn't enter into the designing and construction of the first Victor-Victrola. The only object was to produce a musical instrument that was absolute perfection. And the result was a new kind of instrument with a sweeter, richer, mellower tone than was ever heard before.

After that we devoted our energies to securing this unequaled tone in less expensive models. From time to time more popular-priced instruments were added until today the Victor-Victrola is within the reach of all and everybody can enjoy the exquisite music from this greatest of all musical instruments.

Hear the Victor-Victrola at the nearest Victor dealer's—you'll spend a delightful half-hour and come away with a greater love for music and a more thorough appreciation of this superb instrument.

Victor-Victrola XVI
Circassian walnut $250
Mahogany or quartered oak $200

Victor Talking Machine Co.
Camden, N. J., U. S. A.

Berliner Gramophone Co., Montreal
Canadian Distributors

Victor-Victrola IX
Mahogany or oak $50

Always use Victor Records played with Victor Needles—there is no other way to get the unequaled Victor tone.

Victor Needles 6 c. per 100; 60 c. per 1,000

Victors $10 to $100

Victor-Victrola XIV
Mahogany or oak $150

Victor-Victrola X
Mahogany or Oak $75

Victor-Victrola XI
Mahogany or oak $100

New Victor Records are on sale at all dealers on the 28th of each month

PIERCE-ARROW CAR

The three steps followed in the evolution of Pierce-Arrow Cars are these:

First--The designing of an engine and other machinery which would work together with the greatest possible precision and the least undesirable hindrance.

Second--The removal of all jolts, jars, annoyances and noises which detract from the comfort of the passenger, and now

Third--The designing of a complete automobile of such graceful and satisfying lines that the car will be a delight to the eye as it has previously been faultless in its mechanical working and in its physical comfort.

This represents the highest possible luxury in automobile construction

THE PIERCE-ARROW MOTOR CAR COMPANY
BUFFALO, N. Y.

Newest Novelties in Veils and Veilings at Special Prices

V-148—SHETLAND WOOL VEIL in stylish designs, white or black..... **1.95**

V-150—STYLISH SILK CHANTILLY LACE VEIL, black or white, 50 inches long, 23 inches wide..... **3.50**

V-152—SHETLAND WOOL VEIL in dainty patterns, white or black..... **1.95**

V-154—MOTOR VEIL of silk chiffon, with satin striped border all around, in black, white and all leading colors; 98 inches long, 39 inches wide..... **2.95**

V-156—MOIST PROOF VEIL of silk chiffon cloth, with wide hemstitched border all around, in black, white and all leading colors, 54 inches long, 36 inches wide..... **2.25**

V-158—MOURNING VEIL of silk Brussells net, trimmed with three rows of ribbon, 54 inches long, 18 inches wide..... **1.50**

V-160—MOURNING VEIL of heavy silk grenadine, with four-inch crape border all around, 56 inches long, 40 inches wide..... **6.95**

V-161—MOURNING VEIL of dotted silk net, with four-inch crape border all around, 56 inches long, 40 inches wide..... **8.50**

V-163—FANCY SILK MESH VEILING, Shetland pattern, black, Per yard, **.50**

V-165—FANCY SILK MESH VEILING, stylish patterns, black, white, brown or navy blue.....Per yard, **.35**

V-167—FANCY SILK MESH VEILING with dot, black, white, brown or navy blue.....Per yard, **.35**

V-169—BLACK VEILING, plain silk mesh with fancy border. Per yard, **.35**

V-171—BLACK VEILING, plain silk mesh with dot ..... **.50**

V-173—FANCY MESH SILK VEILING, black, white, brown or navy blue. Per yard, **.50**

Fall and Winter Style Book "Correct Dress"
NOW READY
Illustrating the newest and most exclusive models for Women, Misses, Girls, Young Men, Boys and Infants, ready to wear apparel, at popular prices.
Mailed prepaid out of town upon application.

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK

MADE IN MANY MODISH MODELS

MADE TO FIT YOU

Model 3640

(illustration) medium figures, low bust, extra long hip, extra long back, Coutil, white, 18 to 30, $5.00

BOOKLET BY REQUEST

More and More Every Day

MORE and more every day women are realizing that *it is economy* to buy a more expensive corset. A more expensive corset necessarily means a better corset—better in design, style, quality and fit. A more expensive corset outwears several less expensive corsets on account of its superior quality, and at the same time gives infinitely better results as to modish figures, etc.

This is where the celebrated models of

LYRA CORSETS

come in—the most fashionable in design—the most superior in material and workmanship of any corset make. Wear a Lyra Corset once, see the improvement in your figure, and you will wear no other.

Therefore when buying insist that you get one of the smart, new models of the ***Lyra Corsets*** (it means a better figure and a more perfect fitting gown for you). Also insist that you get just the right model of ***Lyra Corsets*** for your individual figure.

For any Further Information

you may require in regard to ***Lyra Corset*** styles or styles in general, write us, addressing your communication to our expert authority on fashions,

Madame Lyra

care American Lady Corset Co., Detroit. She will be only too glad to respond promptly.

If You Cannot

buy ***Lyra Corsets*** in your town, we will send you direct the model you wish upon receipt of the retail price.

At Your Dealer's
LYRA CORSETS
$5 to $25

American Lady Corset Co.

New York Detroit Chicago Paris

THE Burgesser Tailored and Semi-Dress Hats for Fall and Winter combine the quality and style that characterize all models bearing this trade mark.

On sale at all leading dealers throughout the United States and Canada.

Designed and Introduced by

A. D. BURGESSER & CO. 149-151 Fifth Avenue, New York.

H. JAECKEL & SONS

Furriers and Importers

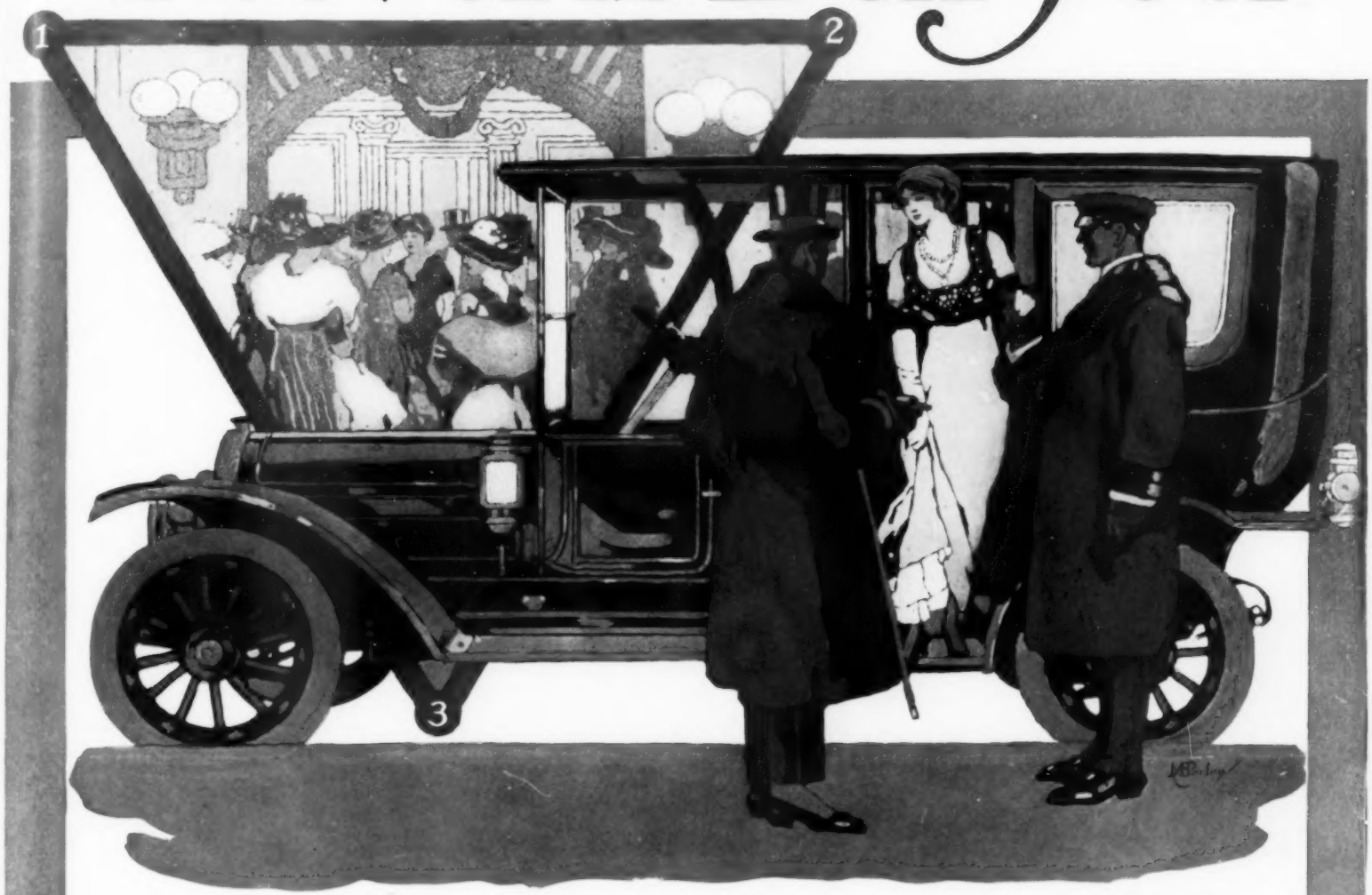
16, 18 and 20 West 32nd Street [our only address]

New York City

Model in White Fox

Furs for Street, Carriage and Motor Wear

Stevens-Duryea



THE SEVENTH YEAR OF SIXES
Closed Cars for 1912

THREE POINT SUPPORT · UNIT POWER PLANT

THE quiet, powerful "Unit Power Plant" mounted on the famous Stevens-Duryea "three-point support" adds to the comfort and convenience of these luxurious Closed Cars. For theatre, shopping and suburban use Stevens-Duryea Limousines, Landaulets and Berlines meet every requirement.

Limousines, Landaulets and Berlines of Model AA six-cylinder 43.8 H. P.

Limousines of Model Y (six) 54.1 H. P. and Model X (four) 36.1 H. P.

Our Advanced catalogue for the season of 1912 contains detailed information of Stevens-Duryea Closed and Touring Cars. This book also embodies interesting facts about THE SEVENTH YEAR OF SIXES. We will be glad to send you a copy on request.

STEVENS-DURYEA COMPANY, Chicopee Falls, Mass.

GAGE MILLINERY

One of our newest styles in Fall dress hats. On display and for sale at leading retail millinery establishments.

ASK YOUR DEALER FOR GAGE HATS

Send 2 cents for our Style portfolio, containing other drawings of dress hats and tailored models, fully described. Address Dept. "R.3.

Gage Brothers & Co. Chicago

Jos. Stein & Company

(LATE WITH STEIN & BLAINE)

LADIES' TAILORS & FURRIEPS

21 WEST 45TH STREET

JUST OFF FIFTH AVENUE

New York, August 25th, 1911

Important Announcement

We take pleasure in announcing that

Mr. H. Lieberman and Mr. A. Siegel

for many years connected with Messrs. Stein & Blaine, have become associated with us as partners. Mr. Lieberman and Mr. Siegel will devote their entire time to all fittings.

We also announce the opening display of our Fall and Winter models consisting of Tailored Suits, Coats for every occasion—Furs and Fur Novelties. This showing surpasses any of our former exhibits and the models are examples of the foremost designers of Paris. Also models of our own designers.

To Our Out-of-town Patrons:

Mr. A. Siegel will be personally in charge of the mail order department, a department which became so successful under his management while he was associated with Stein & Blaine. Ordering by mail is no longer a problem; so thorough is our system that the woman living out-of-town may order with absolute safety and feel assured of a perfect fitting garment. Sketches and samples of cloth will be cheerfully sent. Correspondence respectfully invited.

For Every Hungry-Body Outdoors or In

ALMOST everyone imagines Underwood Deviled Ham tastes differently than it does. But the way to find out what it really does taste like is to:

Get a small can of Underwood Deviled Ham—be sure it is trade-marked with the "Little Red Devil," that's the only *genuine* deviled ham. Cut some nice fresh white bread into thin crustless slices. Spread on the Underwood Deviled Ham, not too thick. Put the slices together, and—

TASTE THE TASTE

You'll know how it tastes and why it tastes so good, to wit:

Because it's just good ham, salted and sugared and hickory smoked; boiled *en casserole* to keep the good taste in; ground fine, and mixed with the famous Underwood Deviled Dressing of mustard and 42 spices.

Not a packing house product. It's "home-made" in a clean, white, sunlit, Yankee kitchen.

Taste it for breakfast tomorrow, in your omelet. Bake a delicious deviled ham scallop for luncheon. Make a "Red Devil Salad" or some deviled eggs for dinner. And for picnic sandwiches—you just try it!

All these recipes and many others free, in "Taste the Taste and Some Cookery News," a book we'll send you in exchange for your grocer's name. Or, for his name and 15c we'll send a can to try.

Economical. Small can makes 12 large or 24 small sandwiches.

Have some Underwood Deviled Ham at your next meal. Order it from your grocer today.

William Underwood Company, 68 Fulton Street, Boston, Mass.

UNDERWOOD DEVILED HAM

Branded with the **Little Red Devil**

S and X

Wearing Apparel

WANTED: Two motor coats, one silk or linen—the other woolen—black and white check preferred. Size 36. State price when writing. Also tan polo cloth coat. No. 60-B.

MEDIUM dark blue three-piece Rajah suit, $20; striped Pongee, three-piece suit, $10; dark brown serge Princess, good, practical, never worn, $15. All Paris made. 36-38. Boy's Tuxedo, 14-year size. Never worn but once, $12.50. No. 407-A.

GRAY blue chiffon, hand embroidered over silk, Osborne gown, good condition. Size 38, belt 31. Medium statue, price $15. Helen pink satin crepe-de-chine, splendid condition, unusual model, but simple. Size 38. Cost $130; price, $40. References required. Full particulars given on request. No. 408-A.

JAPANESE dress material, embroidered with white roses. Between each rose there is a panel of drawn work. Material of the best grass linen. Will sell for $75. No. 409-A.

WANTED—Winter outfit for boy six years old. Wash suits, coat, hat, etc. Also the same for girl of four. Good condition even if slightly worn. No. 62-B.

FOR SALE—Tea gown, yellow chiffon over yellow satin. Outer part hand-made. Made by Osborn Co., New York. Cost $200; sell, $15. Never worn, slightly mussed. Size 34. No. 413-A.

FASHIONABLE mourning millinery, veils and other mourning apparel in first class condition. Reasonable offers accepted. Two Princess cloth gowns, coat and hat. Also black, but not mourning. No. 412-A.

Furniture, Etc.

WANTED—Set of genuine old rush bottomed, natural wood (either mahogany or cherry) chairs, with gold painted backs, 6 straight back and 2 with arms. No. 61-B.

A MAHOGANY and satinwood Actor piano, made at 79 Com Hill, London, in 1763. No fair offer refused. Works are no good—but wood in fair condition. No. 404-A.

BEAUTIFUL Chinese mandarin bed in teak wood, inlaid with mother-of-pearl and marble panels. Rarely found in America, and in good condition. No. 372-A.

WHITE mahogany dining room set of furniture. Made in Paris. Cost $600; sell $250. Also other fine furniture bought abroad. No. 401-A.

Professional Services, Etc.

GRADUATE registered nurse desires a position caring for an invalid or as a traveling companion. High school graduate, and able to furnish highest references. No. 59-C.

IF YOU are bored or lonesome and wish to be amused and cheered by some chatty personal letters, I will gladly write you some. No. 90-C.

A VIRGINIA lady, cultivated and refined, middle age, desires position as companion, housekeeper or to care for a widower's children. No. 91-C.

CULTURED lady would accompany party to Italy in October as useful companion, chaperon or courier for expenses only. Speaks French, German and English. No. 92-C.

AN EDUCATED young woman would like magazine work, or a position with a private family, that would afford her time for outside literary work. No. 93-C.

Miscellaneous

BREWSTER brougham, Kimball victoria, both painted olive green, leather lined, stylish, in perfect condition. Double silver mounted hand-sewed harness. Kimball station wagon glass sides and partition, olive green, green cloth lining, silver mounted, hand-sewed single harness. Kimball drag, seat four persons, green, red running gear. Sell separate or together. Pictures furnished on request. No. 406-A.

TWO French ladies would like to have another lady share their apartment with them. Chaperoning if required. Highest references. No. 58-B.

MENTONE, French Riviera. English lady, returning shortly, wishes to let her pleasant, well furnished apartment, including board and attendance, to one family for the winter. No. 59-B.

EXQUISITE all handwork boudoir pillow, of fine linen. Embroidery and Irish lace. 18 x 15. Brand new and unused. Cost $17.50; sell for $10. No. 410-A.

ELEGANTLY furnished apartment, seven rooms, fouér hall, three bathrooms, elegant rugs, draperies, curtains, etc. Up-to-date in every way, elevator service, etc. Fronting on Broadway. No. 411-A.

AN EDUCATED French lady and her daughter would like to accommodate as chaperon in their apartment directly across from Central Park two or three young ladies wishing to spend the winter in New York. References given and asked. No. 57-B.

To Insert Your "S & X" Advertisement

RATES.—For the first 25 words or less, $1.00. Additional words five cents each. Price when given, as $4.50, counts as one word; in giving dress measurements, six figures count as one word. Correct remittance covering cost of insertion must accompany order and advertisement. Forms close one month in advance of issue.

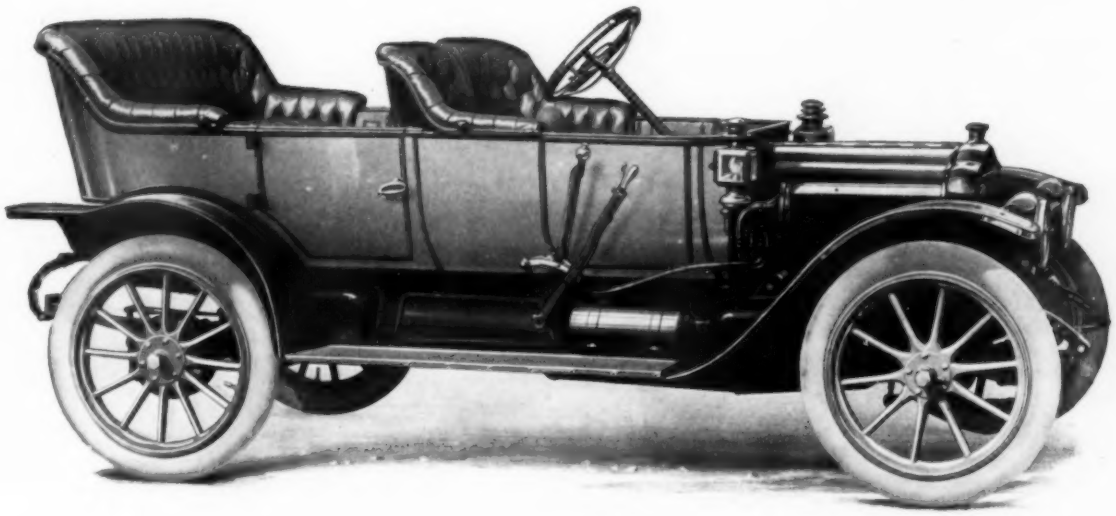
To Reply to "S & X" Advertisements

In replying address "S & X" Department, Vogue, 443 Fourth Avenue, stating your offer clearly and briefly, giving number of advertisement. Your offer will then be communicated to the advertiser. Immediately upon receipt of her reply Vogue will notify you of the advertiser's decision.

Articles mentioned in the "S & X" advertisements are not for inspection at the office of Vogue. Follow these rules, but if they do not cover your case write to Vogue for further particulars. Enclose no money in your first reply. Wait till you hear from Vogue whether or not your offer has been accepted.

If an offer to purchase is accepted, a money order, certified cheque or draft payable to Vogue should be sent to the "S & X" Department. Vogue will then request the advertiser to forward, express prepaid, the article to you for inspection. If you are satisfied, notify us and we will forward the money to the advertiser.

If the article is not satisfactory return it to the advertiser, express prepaid, and Vogue will return your cheque.



The Final Test of a Car—Results

SUMMED up in every possible way, what the prospective purchaser of a motor car wants to know is—what can I do with the car before me? The kind of engine determines the power and economy of operation—the kind of transmission determines the ease with which one gets over the road—the size of the tires and wheels determines the comfort of riding—the compression release makes the car easy to crank—the cylinders being cast en bloc makes the engine simple and easy to care for, but all this mechanical description means nothing to the buyer if the car won't run—if it can't climb a hill—if it can't go where he wants it to go and come back—if it costs so much to go and come back that he can't afford to own it. So it is the results you want—the story of operation that you must have.

Some White Gasoline Car Results

There are hundreds of White owners who are getting enjoyment out of every spare moment of their lives—they are taking trips they have never taken before—enjoying scenery never viewed before—getting out of life more than life has meant to them heretofore; and yet, from Maine to Texas, from ocean to ocean, there comes but one story from them all—a story of enjoyment made doubly enjoyable because it costs so little. Every White owner talks to you of performance—every White owner talks to you of economy—there is not an owner of a White gasoline car to whom we could not refer you as a prospective buyer of one. Why?—because they are getting twenty miles as an average on a gallon of gasoline with a White "30"—because of the moderate size and weight of the car, their tire expense is abnormally low—because the car is so well built that there is practically no such thing as repair bills.

Possibly it's the kind of car you want—if so, write to-day for a 1912 announcement and the testimonials of owners.

The White Company

804 East 79th Street, Cleveland

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers.

One year, (payable in advance) **$40.00**
One year, (payable monthly, in advance, subject to 5% cash discount) .. **$50.00**
Single insertions, (payable in advance, subject to 5% cash discount) . **$2.50**

Space limited to 4 lines—about 25 words. Forms close one month in advance of date of issue. Address all correspondence to: Manager Shoppers' and Buyers' Guide, Vogue. 443 Fourth ave., New York.

Boas, Feathers, etc.

MME. APHE, PICAUT
OSTRICH BOAS AND FEATHERS.
Repairing, Cleaning and Dyeing.
38 West 34th Street. New York.

METHOT Ostrich Feathers of quality. New Plumes made from your old, discarded feathers at half the cost of new. Dyeing, cleansing and curling. 29 W. 34th St., 925 Broadway, N. Y.

Bridge Whist

"RAD-BRIDGE" CLUB LINEN PLAYING CARDS. Design of back fine hemstitched linen. Patented. Red, blue, brown and green. 25c. pack. Gold Edge, 35c. Send for samples.

"RAD-BRIDGE" Silk Velour Playing cards. Latest, "It's a beauty." Same quality, size, colors and price as our famous club linen card, only difference design of back. Samples.

"RAD-BRIDGE" LIFE'S BRIDGE PAD. 26 cupid pictures by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers. 25c per pad. $2.50 per dozen. Sample free.

"RAD-BRIDGE" sterling mark on Bridge accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) secures our handsome sample wallet in addition.

"RAD-BRIDGE" GOODS ARE SOLD by first-class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V. Radcliffe & Co., 144 Pearl St., New York.

Champagnes

Deutz & Gelderman, Gold Lack. The Finest vintage champagne imported to this country. The Ritz Company, 419 East 47th St., N. Y. Sole Agents for U. S.

China and Glass

T. F. REYNOLDS, 7 E. 28th St., New York. China and glass at moderate prices. Metal and leather goods. Attractive novelties for anniversary and wedding gifts.

Chiropody

Dr. E. N. Cogswell, Surgeon Chiropodist. Expert Manicuring. Dr. Cogswell's Foot Tonic insures foot comfort, $1. Foot Ointment, 50c. Toilet Powder, 25c. 418 Fifth Ave., N. Y.

Cleaners and Dyers

Laces Dyed to Match Gowns
Dressmakers' materials, garments cleaned, dyed. Mme. Pauline, 233 W. 14th St. and 115 E. 34th St., New York.

REES & REES, Cleaners and Dyers. Laces a Specialty. New York, Boston, Philadelphia, Atlantic City. Main Office and Works, 232, 234, 236, East 40th Street, New York City.

LEWANDOS, America's Greatest Cleaners and Dyers, Boston, Mass., 284 Boylston Street and 17 Temple Place; New York, 557 Fifth Avenue; Philadelphia, 1633 Chestnut Street.

Lewandos-Branches, Washington, Albany, Rochester, Providence, Newport, Hartford, New Haven, Bridgeport, Lynn, Salem, Cambridge, Worcester, Springfield, Portland.

BLANCHISSEUSE de Fin. Lingerie and Lace Curtains a specialty. Personal attention given all work. Prices reasonable. Mme. Dunand, 666 Park Ave., N. Y. Tel 2685 Plaza.

New York Paris Newport
Knickerbocker Cleaning Co.
492 East 31st Street New York
High class cleaners and dyers.

Corsets

MME. ZUGSCHWERT
Custom Corsets. All Designs.
Latest Creations in Lingerie.
Republic Building, 209 State Street, Chicago.

Corsets—Cont.

MME. S. SCHWARTZ
CORSETIERE.
12 West 39th Street, New York
Telephone, 4882 Murray Hill.

MME. BINNER
CORSETIERE,
is cultivating figures with her famous corsets at 18 East 45th Street, New York.

MME. ROSE LILLI, Corsetiere.
Models which accurately forecast the "Trend of Fashion." Custom made only. 15 West 45th St., N. Y. Tel. 2818 Bryant.

OLMSTEAD CORSET CO.
High Grade Corsets designed for each individual. "Gossard" Front Laced Corsets. Lingerie. Tel. 5224 Gramercy. 44 West 22nd St., New York.

Exclusive Goodwin Corsetieres
Trained to represent us in all localities not now having Goodwin shops. 373 Fifth Ave., N. Y.

MISS AHERN
"The Directoire Corset" to REDUCE THE FIGURE. Re-orders require no fitting. 69 W. 38th St., New York. Tel. 1909 Bryant.

LE PAPILLON CORSET CO.
Mme. Gardner, formerly of 373 Fifth Ave., has assumed management of the above concern at 21 W. 38th St., N. Y. Tel. 4383 Murray Hill.

BERTHE MAY'S CORSETS
Specialty for Maternity and Abdominal Support. Dress as usual. Uninterrupted comfort. Mail Orders. 125 W. 56th St., N. Y.

WADE CORSETS. High grade, Exclusive, Satisfying. Not sold in stores. Write for style book and nearest agency. Address Wade Corset Co., 79 E. 130th St., N. Y.

EXCLUSIVE MODELS
in custom corsets, bust confiners and lingerie. Pneu Form Co., 557 Fifth Avenue, New York. Telephone 7620 Bryant.

E. WATSON, Elastic Corsets, Bust, Hip and Abdominal reducers. Elastic stockings. Maternity corsets. 18-20 W. 34th St., Tel. 3140 Murray Hill.

Junoform Figure Improvers are necessary aids to well-dressed women. At all shops. Write for price list. Junoform Co., 269 So. 4th St., Philadelphia, Pa.

PEETZ Front Lace Corset. The highest art in corseting. Prices, $5.50 to $40. Made and sold only at 36 East 33rd Street, N. Y.

Dancing

PRIVATE CLASSES for LADIES,
gentlemen and children in body-building and hygiene. Louis H. Chalif, Grad Imp. Ballet School of Russia. 7 West 42d St., New York.

Embroiderers

AIKEN & CO., 1 E. 28th St., N. Y. Hand and machine embroidery, heading and hemstitching to order. Also a variety of beads to match any color.

Furriers

FURS REMODELED, Repaired and redyed. New orders taken now. Summer Prices. Fall styles ready. A. H. Green & Son, 25 W. 23d St., near Fifth Ave. (Tel. 1162 Gramercy), N. Y.

Gowns and Waists

MRS. M. BUSSE, Evening, street and strictly tailor made gowns, imported and original designs. Greatly reduced prices. Open all summer, 766 Madison Avenue, N. Y., near 66th.

MANIE GUION THOMPSON, 32 E. 58th St., N. Y., one block from Hotel Plaza. Waists, Blouses, Hats, etc. Misses' and Children's smart coats and frocks to order.

MME. ELISE from PARIS.
Summer dresses, lingerie and evening gowns a specialty. Moderate prices. 112 East 29th St., New York. Tel. 4094 Madison.

GEO. ELLIS, Ladies' Tailor; makes smart, plain, and fancy, perfect fitting suits, from $45 up. Mail orders solicited. 44 West 36th St., New York.

Gowns and Waists—Cont.

A. LUST, Ladies' Tailor.
Riding Habits. Special attention given to mail orders. 580 Fifth Ave., cor 47th St., New York. Telephone 2043 Bryant.

TAILOR GOWNS Remodeled to prevailing styles by J. H. Comstock for the past 17 years. Now located at 286 Fifth Ave., N. Y. Tailor suits from $65. Tel. 158 Madison Sq.

Jean Michel and Lousie Michel
Gowns for all Occasions.
Exclusive Styles—Perfect Fitting.
11 West 35th St., N. Y. Tel. 5185 Murray Hill.

THE MENDING SHOP. Gowns remodeled. Suits cleaned and pressed. Shop waists and gowns refitted. Miss H. Redding Coughlin, 20 W. 38st St., N. Y. Phone 189 Madison.

MLLE ELISE. Tailor Made Suits
made to measure, $35 up. Also gowns, tub suits $15 up. Corsets, lingerie, negligees, millinery. 561 Fifth Ave., S. E. cor. 46th St., N. Y.

HELLESOE STREIT CO.
Tailored waists to order in madras, linen, flannel and silk. Original designs.
184 Michigan Avenue, Chicago, Ill.

Mrs. Wilson's Mending Shop
Mrs. Wilson, formerly with Mrs. Osborn Co. Blouses, Evening and Tailor Made Gowns. Gowns remodeled. 26 E. 28th St., N. Y. Phone 4565 Mad.

THE GREEN SHOP.
Suits and Gowns greatly reduced.
Tel. 5432 Bryant. 56 W. 45th St., N. Y.

GOODMAN. Shirt waists, tub suits and skirts in madras, linen, silk and flannels. Oldest established. 10 West 46th St., N. Y. Tel. 4642 Bryant.

Mme. Renfrew Wood. Gowns for all occasions. Exclusive and original designs. Embroidered robes to order, any desired color, any materials. 112 W. 48th St., N. Y. Tel. 2884 Bryant.

DE ROHAN FRENCH MODELS. Sample Gowns, Fall Models and lingerie gowns below importation prices. Imported hats, corsets. Mail orders solicited. 135 W. 48 St., N.Y. Tel. 4404 Bry.

Victorine—Rebuilder of Gowns.
Old gowns of every kind remodeled equal to new. Evening gowns a specialty. 104 West 83rd Street, New York.

MME. LORETTA announces her removal to 13 W. 38th St., N. Y., where she is prepared to show her latest importations of tailored suits, evening gowns and wraps.

Hair Goods and Hair Dressing

VIROLL, 509 Fifth Ave., N. Y. Manicuring. Special facilities for Massage. Reclining chairs for shampooing. Specialties; hair goods and egg shampoo. Hours 9-5. Tel. 7520 Bryant.

Milnshaw Hair Grower, a tonic recommended for dandruff or thin hair. Trial bottle on application on condition. Jules Perond, Fort Lee, N. J. Tel. 42J, Fort Lee.

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"Genius is an infinite capacity for taking pains." —*Carlyle.*

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In another column the name of a well-known corsetiere is given. She has devoted years to the study of the female figure, has well-defined and original ideas about its proper corseting, and is now reaping the rewards of the knowledge gained through constant concentration on this subject.

Elsewhere is the card of a concern whose entire attention is devoted to embroideries and bead work. All through the "Shoppers & Buyers' Guide" one finds these specialty shops, the owners of which have reached the highest development in their particular lines of work.

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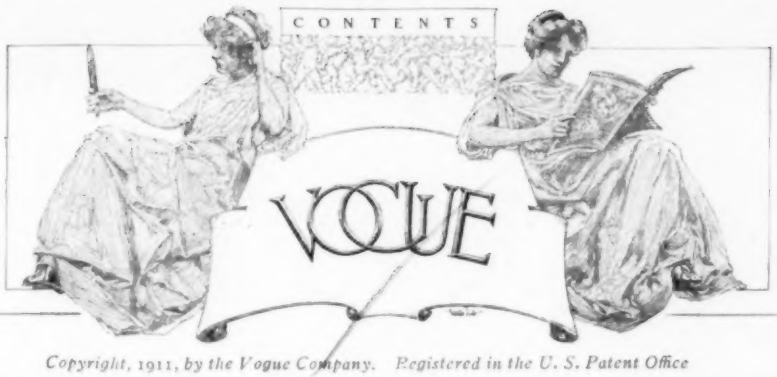

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Coming Next—The Autumn Dress Materials *and* Pattern Number

THE next Vogue will contain a complete catalogue of the new Vogue Patterns for Autumn and Winter. These patterns are of the new Autumn models just from the great designers—Paquin, Drecoll, Martial et Armand, etc. This is the first time we have been able to offer at this early date the veritable models of these famous houses in our regular 50 cent patterns.

Side by side with the patterns, the next Vogue will present the season's best novelties in dress goods and trimmings—silks and satins, cloths, furs, veilings and accessories. Many of the newest Paris fabrics and combinations of fabrics, without which a Paris model cannot be successfully copied, will be illustrated in the Autumn Dress Materials and Pattern Number.

And there will also be some of the special features secured by our Managing Editor in her recent trip to Paris. Be on the watch for them!

Now, a word of business. We have printed a coupon in each recent issue of Vogue, so that anyone who wished to subscribe might be spared the trouble of writing a letter. There is a coupon at the foot of this page. It is very easy to use it. And by so doing, you will receive Vogue for three months (six issues) beginning with the next number.

The Autumn Dress Materials and Pattern Number will be dated October 1st. On sale in the East September 27th; west of the Mississippi September 30th. Twenty-five cents from all newsdealers.

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Photograph by Campbell Studios

MISS EDITH BREVOORT KANE

Daughter of Mr. and Mrs. Grenville Kane, who will be married on October 15th, at Tuxedo Park to Mr. George Baker, Jr.

VOGUE

WHAT PARIS OPENINGS REVEAL *in* AUTUMN MODES

Close, Straight Lines Hold Their Own, but Draperies, Flattened and Scant, and Overskirts That Add Naught to the Fulness, but Much to the Grace, of a Costume are Seen in Every Collection—Where the New Touches Lie

THE first fashion word for the autumn of 1911 has been spoken—all the great houses of Paris have officially opened their doors for an inspection of their hitherto so carefully guarded secrets and now one knows at last that not a single "sensation" is to be sprung at this early exhibition, prepared to meet the demand of the American buyers who promptly in mid-August clamor at the doors of the Place Vendome—that historic square of splendid mansions and of sombre traditions, where in this generation are housed many of the elect among the fashion arbiters of the world.

Convinced of the beauty and elegance of the close, straight lines of the mode now current, not a single couturière shows a really serious attempt to depart therefrom. To make more charming an already pretty fashion and yet to effect enough of those subtle little changes that mark a frock as wholly of this season seems to have been the real aim of all the best designers—and how admirably they have succeeded! Skirts are still narrow—but no longer do they actually hamper one's movements in walking—and yet to the casual observer they appear not one inch wider than the hobble of other days. But observe, when madame walks, the cleverness of that bit of extra fulness artfully concealed under some apparently tight seam. It breaks the hard line about the feet and adds that little flowing movement without which no feminine garment can ever be said to be really graceful. Not a few of the smart houses are using overskirts and Francis and Worth often break the close line of their skirts by scant draperies kept well below the hips.

WHAT FRANCIS SHOWS IN SKIRTS

Francis still uses the broad-hanging back piece on his skirts, although it is disguised in many ways—on one model it forms a wide box plait with small side plaits at each side—on another three box plaits set close together form the loose-hanging back and on still another he shows it all of small side plaits pressed flat to the very bottom of the skirt. With this straight, long line at the back he invariably employs some soft, slightly full movement for the fronts of his skirts—the effect is quite new and decidedly graceful.

One of his best models is the black satin gown photographed especially for Vogue and reproduced on page 19. The skirt is slightly draped at the sides and a trifle wider than last season. At the back the broad, loose-hanging panel is plaited into three narrow box plaits one close against the other. At the side of the skirt near the foot the soft drapery is caught with a big rosette shaped like a large double poinsetta made of the satin. The coat comes well over the hips and is cut in two sections. The fronts are softly draped and brought to a close at the side under another large gathered rosette at the waist-line. The revers are of soft yellow lace falling in a drapery and the elbow sleeves are finished with a broad band of skunk fur.

Francis also shows a tailleur with an underskirt of current red ratine falling about ten inches below an upper skirt of dark blue serge slashed up at the side about to the knee and cut with round corners. The jacket is of the blue serge, with large revers of the red ratine. (See left figure on page 23.)

Striped cloths are shown again in quarter-inch widths and in fine pin striping but not in broad stripes. Used in reverse directions they are still extremely smart in tailored suits. The newest cloths are thick, warm and as soft and light as eiderdown. Ratine in a corduroy weave is charming and is much used in combination with a very soft, thick serge.

NO FIXED LENGTH FOR COATS THIS SEASON

As for coats they vary in length from the hip to the knee—quite according to the whim of the maker, the preference, however, being quite decidedly in favor of the coat coming well over the hips and in not a few cases cut

In this practical little blue serge trotteur Martial et Armand have revived the Directoire collar. Red buttons rimmed in steel make a charming trimming and color contrast

Exquisite velvet in the wonderful new glowing red forms this splendid evening cloak that wraps the figure in a bias draping which requires only one slanting seam

This lovely tea gown is of white satin cut in two odd little slanting lines at front and fastened with pretty round buttons made of twisted white silk cord. The coat that veils the slip is of rose-colored gauze embroidered in silver threads and trimmed with pearl fringe. Specially photographed for this number of Vogue

with the rounded fronts in the most approved style of a man's morning coat.

THE NEWEST FABRICS

To say that the coming season will be one of silk and lace tells but half the story; for velvets and the richest of embroideries are equally prominent in the composition of the model gowns, garments, and costumes so lavishly displayed during the opening days officially devoted to the inspection of the autumn modes. Fur plays its part also in their decoration, daintily etching slender lines on lace and mull fichus and dripping sleeve frills; darkly it outlines the shallow and sharply pointed scallops of white lace overskirts, and in wider bands it hems the skirt itself. Little ermine and sable animals curling themselves into rosettes and Louis XV bow knots, serve as a clasp to a cluster of gracefully draped folds of filmy stuff above a petticoat of shining velvet, or of elegant silk holding marvelously changing tones of color; and a little furred animal stretches his slender length over one bare shoulder, while his fellow, with pointed jaw and cunning paws, busies himself in holding apart the open front breadth of a lace dress, disclosing new richness beneath.

VELVET AND SATIN FOR STREET TOILETTES

Among new materials are lovely gauzes, thickly striped with mossy velvet. In rich indigo blue with alternating pin stripes of gauze and velvet, this material beautifully shapes a Martial et Armand afternoon costume. Its distinguishing feature is their new gauntlet cuff, of the velvet, attached to an under corsage of dark blue satin; and the blue satin appears again, dragged into slight puckers, below the shortened edge of the overskirt at one side of the front.

From the hem of it to the throat, the velvet overdress is closed by double rows of satin-covered buttons; and a bit of coarse silk embroidery in dull sulpher shades, and a small lace rabat, achieve the neck finish. (See the upper illustration on page 19.)

HOW THE WAIST-LINE IS MARKED

Many of the best collections of new gowns are chiefly marked by graceful draperies of softly looped folds, suggesting old-time paniers, but flattened and dropped low, to suit this latter-day love for closeness of line; and for an interesting variety of new sleeves and odd arrangements of sashes and belts. To the average mind a belt represents simply a more or less wide or narrow band about the waist; a sash, or a couple of hanging ends. Now these traditional accessories are glorified by an unusual amount of ornamentation in splendid embroidery and heavy fringe on one long sash end hanging at either side of the back or front; freely flowing on one costume, on another it is deftly held by a crossing band, or slipped through a slit in the skirt. Belts of ribbon, silk and embroidery are broken in their circling line by pretty buckles and slides, or motifs of rich embroidery and heavy lace; and, back and front, they drip metal drops and silken tassels.

MARTIAL ET ARMAND'S NEWEST OF NEW SLEEVES

Besides the form of gauntlet sleeve shown in the illustration, with many pretty changes Martial et Armand show it on several gowns designed for afternoon wear. Extremely fascinating is a silk one attached to a lace top sleeve, with its upper edge pointed sharply. Undeniably *gigot* in form, but modified in size, is an adorable sleeve buttoned closely from wrist to elbow; wide lace frills fall over the hands. In fact, all long sleeves noted at this house, as well as at Jeanne Lanvin's and at Francis's, were finished with wide falls of fine lace or plaited chiffon. The casual observer is rather misled by the habit many of the gown makers have of leaving a round neck finish to afternoon gowns. The fact is that such gowns are intended to be worn with an adjustable choker, and as much of a guimpe as may be necessary to cover the open space. This commends itself especially to dainty women who are thus enabled to preserve the freshness they love.

Of gray Agaric cloth, a superb new moss-like fabric combined with red velvet and sable fur, this evening wrap is one of the best models shown by Brandt, a new man whose collection has many attractive features

Velvet-striped gauze, a delightful new material, in a rich indigo blue combined with satin is used in this afternoon toilette in which is shown another variation of Martial et Armand's novel sleeve

SOFT AND THICK AND LIGHT ARE THE WOOLEN FABRICS FOR WINTER TAILOR-MADES

New woolen materials are noted for their extreme softness in whatever weave they are shown. The diagonal design with a particularly heavy wale is always a favorite one, and of this, in a rich, deep, night blue serge, is a Martial et Armand tailored costume with a chic, half-long coat, shown in the illustration on page 17. Its distinguishing feature is a revival of the Directoire collar. The collar is made of blue and white striped velvet, the open front of it filled with the big, soft bow of a cravat of plain blue silk; the ends are tucked out of sight inside the lapped side closing of the coat. A band of the pretty striped velvet trims the long coat sleeves, and a line of ornamental buttons are set at the back. These buttons, charming red ones, rimmed in steel, are conspicuously decorative on this costume.

A GLORIOUS SHADE OF GLOWING RED IS THE TRIUMPHANT COLOR NOTE OF THE SEASON

The same splendid red that gleams from the centers of these buttons—one of the best colors of the season—but in soft, shining velvet, asserts itself in an evening coat trimmed with a wide collar and deep, square cuffs of white fox fur. The peculiar cut of this coat permits a happy absence of side seams, that always so seriously mar a velvet surface. Laid across the back in a bias line, the folds fall softly in one graceful loop held at the side under an ornament of thick, velvet-covered cords. (See illustration on page 17.)

THE SUPERB NEW AGARIC CLOTH

Wondrous deep-toned Venetian red velvet, combined with "*agaric*," one of the most striking novelties of the season—a product of the Maison Rodier, and exclusively controlled by them—are the materials composing a magnificent evening wrap I saw at Maison Brandt—a new house, but one that must be reckoned with for beauty of design, purity and grace of line. Agaric cloth, its thick weave in a beautiful gray, composes the body of the garment, deepening into a latticed and fringed border, done by hand in the coarse threads of the cloth and silver-gray metal, all falling over the red velvet lower part. Red satin and gray mousseline de soie line it, and the final finish is given by a deep collar of splendid sable fur. The illustration, on page 18, shows the beauty of this garment in a manner impossible to a mere pen.

BRANDT'S MILITARY MODEL FOR A MORNING TROTTEUR

Extremely military in its aspect is a Brandt tailored street costume of thick, soft woolen stuff in a rich mustard yellow, trimmed with dark seal brown braiding. A cheerful sense of novelty is imparted to the coat of this costume by the closing of it, under braided frogs, in a line from belt to throat, and in the straight military collar, braid-trimmed and fastened close in front. Infinitesimally, the top blouses over the belt, and the mannish

(*Continued on page 26*)

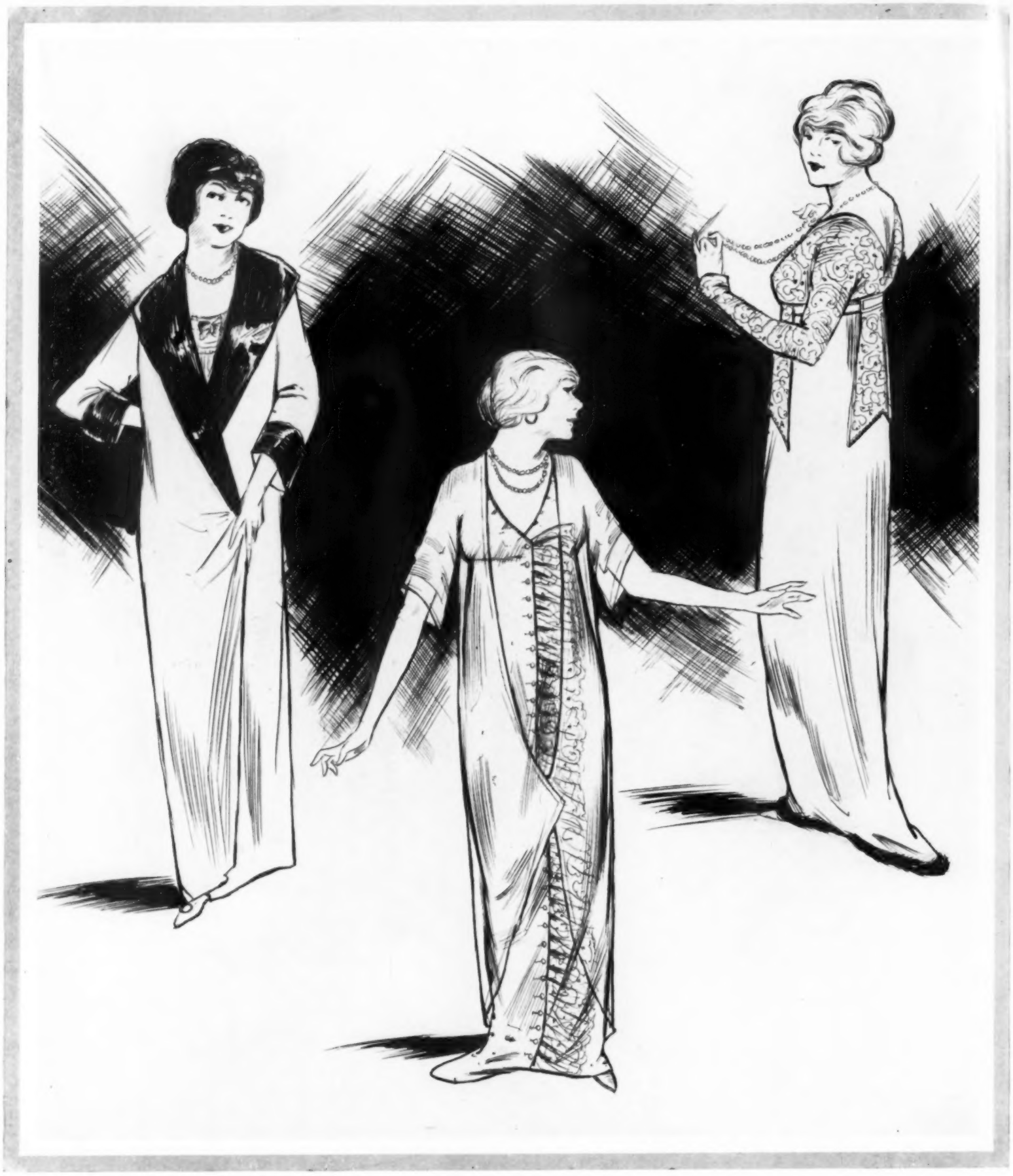
This distinguished afternoon toilette of satin, lace and fur exemplifies one of the most refined and elegant models of the autumn season and was personally chosen for reproduction in Vogue by its designer, Monsieur Francis

THREE GOOD-STYLE MODELS SHOWN BY BRANDT—A CLEVER NEW MAN WHOSE TASTEFUL COLLECTION IS A NOTABLE ACHIEVEMENT IN PURITY AND GRACE OF LINE, COMBINED WITH A DARING AND ORIGINAL MINGLING OF RICH AND UNUSUAL COLORS AND FABRICS

For descriptions see text, page 19

TWO OF JEANNE HALLÉE'S EVENING FROCKS—ONE OF BRILLIANT CORAL SATIN WITH THE NEW LOOSE TUCKS, THE OTHER IN THAT WONDERFUL MINGLING OF PALEST BLUE AND PINK THAT SUGGESTS HYDRANGEA BLOOMS—THE GORGEOUS WRAP IS OF MAUVE AND SILVER BROCADE WITH ERMINE COLLAR

For descriptions see text, page 26



MADAME ROBERT'S ROBES D'INTÉRIEURE ARE EXACTLY WHAT TEA GOWNS SHOULD BE—LOVELY, CLINGING, SINUOUS THINGS OF FAULTLESS SIMPLICITY

IN all the smart collection shown at this house nothing exceeds in beauty the négligées and tea gowns. The foundation of one is a white satin slip buttoned in front from bust to foot, which may be varied endlessly by the lovely coats of brocaded chiffon designed to wear over it. The middle figure shows a satin slip with a long side frill of lace, veiled with a coat of rose chiffon meeting in two odd little points.

THE left figure wears a most luxurious lounging or bath robe. It is made of the softest, fluffiest white ratine and cut in much the same manner as the now fashionable evening wrap. It has a deep cape collar of pink satin running down into broad revers in the front and fastening over loosely at the side. The sleeves are widely banded with the same satin. For so simple a garment this model gives a wonderful impression of elegance.

THE third model displays a tea gown of pink crêpe météore hemmed with skunk at the foot. The little jacket is of Venise lace running into short panels at the back and front, which are slashed in fish-tail fashion and finished on the edge with a row of brilliants. The belt that marks the high waist-line is a narrow band of the fur, over which in front and back passes a jeweled slide. One lovely silk rose is thrust into this belt at front.

THREE CREATIONS OF MONSIEUR FRANCIS—A MAN WHOSE SANE IDEAS MAKE A PARTICULAR APPEAL TO AMERICAN WOMEN

RATINE, either for entire suits or in combination with other cloths, is strongly featured by all the smart makers. In this good-looking street dress Francis uses it in a lovely shade of red woven in a corduroy effect and combined with dark blue heavy serge. The underskirt is of the red ratine, and the upper skirt of the blue serge slashed up at the side to about the knee. The red ratine, discreetly embroidered in blue, forms the revers and cuffs of the coat. Worn with this is a chiffon blouse in a deft mingling of blue and red.

ONE of the most distinctive dinner toilettes shown this season is this white lace gown, hung over black satin and oddly draped with long looped lines of black chiffon edged narrowly with ermine. The only touch of color is seen in the huge, dark red velvet rose tucked into the belt.

THE quite decided tendency for bias lines is exemplified in this tremendously smart motor coat developed in soft, mixed gray cloth. It closes in a slanting line from the neck and is fastened far down on the side with two immense horn buttons. In the back a bias seam in the form of a tuck duplicates the line of the front. The great collar is of opossum, and the square, very plain envelope bag is of the same material as the coat.

THREE of Paquin's most distinctive models recently displayed in Paris are illustrated on this page. The striking costume showing a decidedly new note in the coat with the deep cape bordered in satin, is of bluet cloth. White fox fur forms the deep cuffs and the shawl collar, which continues to the end of the cape. The high waist is indicated by a girdle of braided motifs, below which the skirt part of the coat is stitched in double rows. The overskirt falls over a satin underskirt finished with a stitched fold of the cloth.

A CHARMING study of drapery lines is embodied in the stunning evening gown, which is of soft, supple velvet in mauve color with draperies of silver lace and chiffon of the same tone as the velvet. The silver lace forms a half bertha and drapes into a tunic pointing to one side. The corsage is crossed by a bias drapery of chiffon knotted low on the right with a long hanging end embroidered in silver. The chiffon sleeves, falling into two points, are similarly embroidered in a band of silver. The long semi-detached train is of the same soft, beautiful velvet lined with white satin.

THE exceedingly smart tailored costume showing a clever play of lines is of black and white striped ratine with a wide collar and cuffs of black and white fox. The coat closes over the right shoulder in a novel manner, cutting away in a deep curve at the side. Two black braid ornaments fasten the coat and are also featured on the sleeves above a cuff of the fur, which is set around the sleeve about three inches above the wrist, the stripes of the cloth forming a second cuff below the fur are set in reverse direction to the upper part of sleeve. The overskirt opens over an underskirt showing the stripes running around the figure.

PAQUIN'S GENIUS DISPLAYED IN TWO DISTINCTIVE TAILOR COSTUMES AND AN EVENING GOWN WITH CROSSING, BIAS DRAPERIES

Margaine Lacroix collar of black satin laced over the bare throat

HOW *the* REALLY NEW MODELS MAY BE DISTINGUISHED

"By Your Sleeves Shall You be Known," Say the Great Couturiers, "And Your Collars and Sashes Shall Mark You as of the Elect Verily or into Outer Darkness Cast You Utterly"

Paquin collar of chiffon, silk edged, with water-fall of lace at back

LACKING any radical change in line, details take on amazing importance in the new season's fashions. A sleeve, a fichu, a collar or a sash of particular fitness or grace is sufficient to bring an otherwise average gown to the first rank of favor.

This autumn milady must depend on little niceties of finish, little engaging tricks of color and ornament, for her up-to-the-minute appearance.

LONG SLEEVES AN ASSURED FACT THIS SEASON

Sleeves tell the birth-date, perhaps, of a frock more plainly than any other detail of a costume. To speak in the language of Wall Street: "Sleeves have dropped several points." Those of us who love the elbow sleeve may protest, but without doubt most of the fall day costumes will boast a full length sleeve finished, like as not, with a frill of lace over the hand.

The newest of the new long sleeves is Martial et Armand's masterpiece, with its top of transparent material and the deep cuff of the fabric employed for the body of the gown—serge, cloth, velvet or satin, whichever it happens to be. The effect is undeniably chic. (Illustrated below.)

EVENING SLEEVES DRAPED LIKE MINIATURE SKIRTS

The draped sleeve is another new note, emanating from the house of Paquin. It appears in her smartest theatre and afternoon frocks and is quite like an up-to-date skirt in miniature. Sheer, soft material is necessary for an effectively draped sleeve—the fulness is caught under buttons or trimming of some sort and the irregular line of the sleeve along the edge is most pleasing. (Illustrated on page 26.)

WISPS OF TULLE AND FLOATING CHIFFON MAKE THE SLEEVES OF EVENING TOILETTES

Robes d'intérieure and ball gowns feature the sleeve that leaves a portion of the upper arm quite bare. One sees sleeves of the filmiest tulle apparently twining about the arm, and caught in place by a beautiful ornament or hanging free like a scarf.

A FETCHING COLLAR CUNNINGLY DEVISED BY PAQUIN

Collars, too, are showing wonderful little quirks and quibbles of newness. Paquin gives us a particularly smart one developed in net or chiffon finished with a bit of silk, and having a waterfall of fine lace arranged in the back. (Illustrated above.)

MARGAINE LACROIX BLENDS FASHION AND COMFORT IN ONE OF HER CONCEITS

And here is something for the woman who loves the comfort of an open throat and whose mirror tells her a high collar is more becoming. For her special benefit Margaine Lacroix has designed a collar of imposing hight, usually of satin, but opening in a V shape in front and held in place by a lacing. There are smart little revers, turning back just under the ears; these are faced in bright-colored velvet. (Illustrated above on the left.)

Muff and stole of taupe chiffon spotted with great polka dots of moleskin. From Ruze et Cie.

THE NEWEST THING IN SASHES FULL SIXTEEN INCHES WIDE

Sashes are legion. The very newest might be called a sash or a back panel with equal accuracy. It is about sixteen inches broad and shirred and finished at the top with a three-inch upstanding frill. It may be of the material of the body of the dress, or of a contrasting fabric; or, better still, of reversible satin. In the latter one finds an excellent suggestion for refurbishing a last season's frock. (From Jeanne Hallée—illustrated on page 26.)

BRETELLES AND GIRDLES OF BROCADED RIBBON AND GOLD LACE

Ribbons are coming into great prominence as a dress accessory. Exquisite metal and brocaded effects are employed for back panels; or, as in the illustration, for bretelle and sash garnitures. A single piece of ribbon draped over the shoulders and forming a long, broad loop is the garniture of one most effective gown. Eight-inch pieces of heavy gold lace replace the ribbon at the waistline, and sections of the same lace join the bretelles back and front. This garniture posed over any simple, graceful "sheath" of charmeuse, cachemire, or like fabric, gives a most attractive yet informal effect, which is very pleasing. (Illustrated on page 26.)

A NEW FICHU EFFECT FROM JEANNE HALLÉE

The latest fichu effect is said to "slim" the figure. It consists of two ruffles of chiffon, lace edged and caught to a narrow point at the waist in front, spreading wide over the shoulders and caught again just above the waistline in the back with a quaint old cameo. From the ornament the lace is continued to form a sharp point hanging down some twelve inches. (From Jeanne Hallée—illustrated on page 26.)

FANCIFUL THINGS IN NECKWEAR AND BUTTON ODDITIES

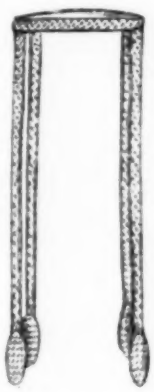
There are endless conceits in neckwear—matched sets, ruches, and tight little boas which will furnish the finishing touch to many an autumn toilette, not to speak of narrow fringes. One of the latest novelties is a wide scarf and immense muff of taupe chiffon spotted all over with great polka dots of moleskin. Flimsy as it sounds there is warmth enough in this set for comfort even on rather sharp wintry days. (From Ruze et Cie—illustrated.)

Pearl buttons dyed in shades to match the gowns are very smart. Ratine suits are trimmed with large gilt or oxidized buttons, striped down the middle with a band of color to match the material of the gown.

LACE SASHES FOR EVENING FROCKS

Black and white is one of the most successful combinations—not a black

Tea gown sleeve from Paquin, with two bands of lace featuring the open top and draped below with chiffon



Jeanne Lanvin's beaded girdle with four pendent ends weighted by heavy tassels hanging at either side

Sleeve design by Paquin showing drapery oddly caught in folds under a row of trimming buttons

and white material, be it understood, but a black gown trimmed with white or the reverse. Fine black Chantilly lace and white Chantilly lace combined in sash effects are lovely.

AN ELIZABETHAN RUFF AND A PENDULUM SASH

Jeanne Lanvin's models are as delightfully picturesque as ever and for certain types they are fascinating. She is using a double Elizabethan ruff that lies flatly around the neck or else stands out from the top of the collar, framing the face adorably. Her simplest day and evening frocks are girdled with a pretty effect that forms a trimming in itself. A band of chiffon about an inch wide thickly sewn with long crystal bugles encircles the waist. Swinging from the girdle like the weights of a clock are four long beaded strips heavily tasseled at the ends, two at the front and two at the back as shown in the illustration on page 25.

WHAT PARIS OPENINGS REVEAL *in* AUTUMN MODES

(Continued from page 19)

high-shouldered silhouette is hightened by braiding that squarely defines the shoulder line.

THE TRIPLE SKIRT EFFECT A FAVORITE MODEL

Admirable, also, is a costume of the same *genre* seen at Brandt's. Triple circling lines, so popular at the moment, are distinctly effective in the soft, dark blue serge that composes it. Each of the three shaped volants on the skirt, and the tiny ones that flare into three-quarter-long sleeves, are edged with woolen ball fringe. One of the charming incongruities of modern gowning is evidenced in the medieval cut of the neck, framing a tiny chemisette of plain white linen. (See illustration on page 20.)

INSET PANELS REVEAL BEWITCHING TOUCHES OF COLOR ON SKIRTS

And how adorable a gown—of greater elegance than the others—achieved in thick, rich velvet; its charming *brique* color changing its shadows as its thick pile reflects the light, and wonderfully trimmed with thick silk in Egyptian designs embroidered in deep reds and dull, gold-tinted threads. This beautiful silk adorns the under corsage and sleeves and lengthens into slender panels on the sides of the skirt; knee-deep, they disappear under lapping pieces shaped in half-squares held, in their points, by large disks of the dark, but wonderfully vivid, embroidery.

LININGS OF COATS ARE THE REAL TRIMMINGS

Dropping from her shoulders the figure in this costume wears a long coat of black satin, bordered knee high with black velvet; the dividing line is covered with a thick silk ruching, and lovely white silk, plaided with bright green, lines a big Capuchin hood that lengthens over the shoulders into wide revers; the same silk shows inside the wide, bell-shaped sleeves. (See illustration on page 20.)

THE NEW "GIGOT" COAT SLEEVE AND AN EFFECTIVE COLLAR OF THREE MATERIALS

The left-hand figure of the three drawings on page 20 depicts a stunning day visiting costume exploiting a new apron overskirt. Sharply pointed in the middle of the front, a length of satin is carried smoothly back and attached to the velvet under-dress by lines of small, velvet-covered buttons. Heavy black silk fringe

Bretelles of ribbon that continue down the back in the new looped sash effect are seen at Margaine Lacroix's

and an embroidered motif, faintly colored, ornaments the back of the coat. Particularly I admired the triple collars, the lower one of white ratine, the next of colored embroidery and the final one of black velvet. And is not the new *gigot* sleeve interesting with its bit of fulness at the armhole, the graceful fall at the elbow, the few tiny puckers adjusting it to the inside of the arms, and the tiny velvet panels held by little buttons reaching as far as the elbow?

SUMPTUOUS WRAP OF BROCADE AND ERMINE

A wonderful evening cloak of graceful form, the sleeves shaped from great folds of pink-tinted, mauve silk splendidly brocaded in great circles, with silver metal threads and heavy white silk, is harmoniously finished with a large cape collar of unspotted ermine (see illustration on page 21). Suggesting the helmet of a warrior of the middle ages, the head covering is made of the same material as the cloak, widely banded around the crown with the ermine fur.

GOWN OF HYDRANGEA TINTS ACCENTED WITH DARK BLUE VELVET

The seated figure on the same page wears a long-trained gown of oyster white mousseline de soie pailletted thickly with shining scales of bluish white and oyster pink. Dark

Jeanne Hallée has designed this fichu to "slim" the figure, as she expresses it

blue velvet ribbon cunningly holds a bit of lace drapery that does duty as a sleeve, and drops long ends to the ground. The scalloped front opening of the white satin under-dress is closed with Strauss buttons, and at the hight of the knees and at the hem it is cunningly laid in one deep tuck.

CORAL SATIN GOWN WITH THE NEW LOOSE TUCKS

This same soft, loose tuck is exploited on the skirt of the gown on the left of the same page. Another odd and interesting feature of it is the front closing, showing the selvedge of the material—a thick, soft, coral-colored satin. From the waistline coral mousseline, thick with Oriental embroidery in gold and silver, shapes a deep yoke. Separated from the embroidery on the skirt by a flexible girdle of wrought silver, pale coral embroidery, tinged with shaded violet, shapes a low corsage that, descending to the belt line at the back, falls on the skirt in a long panel. The odd little waistcoat is of plain black satin. All of these elegant and tasteful confections are from the model house of Jeanne Hallée.

A development of Martial et Armand's new sleeve of lace at the top with a gauntleted cuff of the dress fabric, and Jeanne Hallée's sleeve in the new open design with beaded edging

Jeanne Hallée is using this wide sash arrangement which may serve to bring a last season's model up to date

TWO OF MARTIAL ET ARMAND'S MODISHLY DISTINCTIVE AUTUMN STREET TOILETTES CHOSEN FROM THEIR INVITING ARRAY AND PHOTOGRAPHED ESPECIALLY FOR VOGUE

SURPRISINGLY few entire suits of velvet are shown this season, but velvet combined with silk or satin is in high favor. The model illustrated shows this happy mingling of the two fabrics and one of the new collar treatments. Inserted wedge-shaped bits of white ratine trim it.

THIS smart tailored suit is developed in the new reversible, soft, heavy serge, black and white plaid on one side and plain gray on the other. The overskirt is of plain serge in soft gray and is split up the back to show the plaid underskirt. The bodice is of orange-colored chiffon covered with tucked black chiffon; the lower part of the bodice is darkened by using the black chiffon in two layers. The smart bow at the front of the corsage is of the plaid faced with orange velvet. The sleeve is Martial et Armand's newest note—the upper part is of the chiffon, the lower part of the plaid. Small, dull silver buttons fasten the sleeves at the wrist, and two frills of chiffon—the upper of black, the inner of orange—fall over the hands. The little cape held in the hand just covers the bodice and the sleeve tops when adjusted. At the bottom it is turned back and buttoned against itself.

THE BIAS LINE EITHER IN CUT OR TRIMMING IS FREQUENTLY OBSERVED IN THE NEW MODELS—MARGAINE LACROIX EXPLOITS IT HERE

AFTERNOON costume of black taffeta hung bias over black velvet, and trimmed (to give the effect of a flounced skirt) with bands of tucking set between two different widths of velvet ribbon; the lower with a plaited ruche. One side of bodice and one sleeve of taffeta, the other velvet.

THIS stunning evening dress is of black velvet. Broad bands of sphinx-colored beading are laid across the bodice, skirt and sleeves. Two angles made of a mesh of rhinestones add a pretty finish to the décolleté. A deep beaded sphinx fringe edges the tunic in front.

THIS remarkably effective black and white combination is of black satin and white silk corduroy. The fascinating little collar of ermine is removable, and Venise lace finishes the bodice and sleeves. The cordelière is of beads, weighted with pendulum tasseled ends, also beaded.

WITH A SUPERBLY LONG SCARF OF SEALSKIN, CLEVERLY ADJUSTED, DRECOLL ACHIEVES A STUNNING WRAP—THE WHITE AND BLACK DINNER GOWN IS HIS "SIMPLICITÉ" MODEL

TWO views are here shown of what in itself is merely an immensely long fur scarf, but wrapped around the figure in this novel fashion it makes a complete cloak, tied on the left hip with cord and tassel and finished with heavy silk fringe. A fringe-trimmed muff completes the set.

DRECOLL'S *simplicité* dinner gown is fashioned of soft black taffeta with a flat collar of white mousseline de soie over black. The underskirt is of the white mousseline softly fulled over a black foundation, and bands of white satin cut in curving lines are used as a trimming. The odd little sleeve of the taffeta is cut in a point to reveal the short inner sleeve of white mousseline finished with a wide ruche just above the elbow. A vivid touch is given this somewhat severe color scheme by the large golden yellow chrysanthemum that completes the widely belted corsage.

THREE SMART DAYTIME MODELS FROM THE DRECOLL COLLECTION

A TRULY regal rendering of the popular black and white craze is shown in this Drecoll gown of soft white chiffon over white satin. The skirt is faced with baby lamb well above the knee, and a broad band of black satin outlines it at the top. Black satin belt and corsage trimming. The embroidery is all in heavy white silk and is used in an irregular band across the bust and in two narrow bands on the sleeves. A baby lamb coat on straight, simple lines accompanies this toilette, just reaching to the band of fur when it is on—giving the effect of a complete fur dress.

THE middle figure wears a model that expresses distinctly Drecoll's favorite line in tailored suits—the skirts comfortably wide and very simple in cut—the coats with rounded cutaway fronts and oddly shaped panel at the back.

ONE or two taffeta gowns are shown by each of the large houses, and for afternoon wear they have a youthful elegance that will certainly bring them into favor as the season advances. Drecoll exhibits the pretty model illustrated on the right figure. It is of dark blue taffeta with a three-flounce skirt. Each flounce is cut in scallops over a band of black velvet, and black velvet discs are appliquéd in the points. The skirt is slightly draped up in front and caught with small buttons. Two small points of the velvet turn over the belt at front. The V-shaped vest is of white chiffon with a little scalloped trimming of the chiffon and the edges bound in the same. Small black velvet buttons set on a little flap of the chiffon trim the vest, and the neck is finished in Drecoll's favorite manner—a plaited ruche of chiffon.

NO DESIGNER IN PARIS CAN EXCEL JEANNE LANVIN IN THE GOWNING OF THE DÉBUTANTE—SLENDER YOUNG FIGURES ARE ADORABLE IN HER QUAINT CONCEPTIONS

A NEW reception toilette of soft, dark blue silk on which are applied little bouquets of dull red roses cut from soft ribbon. The skirt is trimmed with four tiny, fluted frills of black velvet ribbon and a cluster of these little frills forms an odd little cape on the shoulders. Lying flatly around the throat are two double frills of plaited tulle. The hat is a tremendously tall, airy concoction of black tulle which droops softly over the face, half concealing the hair and eyes.

THIS fascinating little dancing frock has first a slip of soft white satin which is veiled with white chiffon, scantly full. The satin underskirt is slashed at one side nearly to the knee and held together by one flat little rose of pink chiffon. Similar roses are scattered at wide intervals on the chiffon veiling, but this half-hidden one lends a touch of coquetry. The short tunic is of Liberty satin in a light shade of olive green scalloped and self-bound; the girdle of raspberry-colored silk.

THIS figure shows Jeanne Lanvin's new ruche, made of one upstanding and two flat-lying frills of mousseline de soie tied about the throat with black velvet ribbon, leaving one long, floating end. The quaint little Spencer coat and bonnet are of dull green Liberty satin worn with a skirt of black charmeuse, revealing again the narrow, fluted velvet ribbon as a trimming on the bonnet, skirt and sleeves of the jacket. In America these models are shown by HOLLANDER.

Wide draping shoulder rug of opossum bordered with silk fringe, which also trims the great granny muff

Handsome caracul costume with inset revers and skirt panels showing stripings of ermine; collar and muff of opossum

Sumptuous coat of muskrat richly bordered in broad bands of fox fur which curve away slightly at the bottom

Distinctive set of moleskin striped in broad bands of ermine on the shawl collar and pointed muff

Bernard model of seal brown corduroy and skunk, featuring a cutaway coat and flounced skirt

Showing the coat closing low to one side

RICH FUR MODELS IN COSTUME AND WRAP AND THE NEWEST DESIGNS IN MUFFS AND WIDE SHAWL EFFECTS

AN INDICTMENT *of the* HOME

THAT the special province of woman—the home—is often badly administered, is being made manifest to an extent that causes anxiety to those who have been wont to regard it as the foundation stone of the nation, and a particularly disheartening feature of the situation is that the sex very largely responsible for this serious state of affairs is agitating itself over other and less important matters. No woman's club or other representative body of the sex took formal cognizance of the startling statement made from the bench by a metropolitan magistrate that ninety per cent. of all the criminals brought before him for crimes ranging from burglary to homicide were youths under twenty years of age. And yet the serious lack of home training disclosed in this revelation would seem to call for some recognition on the part of the leaders of the sex whose appointed lot is to be the character molders of the race. Yet, so far as women made any sign to the contrary, the warning statement of the magistrate was merely part of the news of the day: no perception of motherhood or sex responsibility in this grave matter stirred them to a searching of hearts.

ANOTHER sign that womanhood is gradually abdicating her legitimate kingdom was furnished by the programme of the National Educational Association at its recent conference. In this gathering of distinguished educators, judging from the trend of all the important papers, the development of the child, morally and physically, as well as mentally, was assumed as preëminently the duty of the pedagogue. The reference to home influence was so slight as to lead one to conclude that it was considered a negligible factor in the training of the child.

AN able paper devoted to the development of the high school along rational lines distinctly stated that its function must in the future be conspicuously social, the school from its own community to get motive as well as environment. It was maintained that the high school is one of the coming institutions for social service that is "bound to supplement the increasing lack of the home." This damning criticism evoked no protest, neither was it put forth as a debatable theory, but on the contrary it was propounded as an incontrovertible fact before hundreds of men and women educators who had come from all parts of the country, and who had for years studied the child and its home influence in the laboratory of every-day class-room experience. It was before a body of educators, also, that Mrs. Anna Garland Spencer, the well-qualified student of child life, urged that children be admitted to the kindergarten as young as four years of age, to escape character demoralization from their home influences.

ALL this criticism on the administration of the home is a matter that practically constitutes a serious indictment of the motherhood of the nation—not only that portion of it directly responsible for the wrecked child life, but also the more enlightened groups which have allowed conditions to come to a pass where the pedagogues are compelled to prescribe for the child's moral development and physical health, precisely as though it were a homeless waif, and no other authority than that of the school was responsible for it. It is the teacher and not the mother whom the educational authorities are seeking to convince that the moral and religious development of the child is an immediate necessity, and the principles they have formulated for this instruction of the public-school child ignore the home as though it did not exist, there being but the slightest suggestion of coöperation from that quarter.

SINCE the school claims the child for five or six hours a day for ten months only of the year, it is a question of considerable moment as to what other influences it will be under for the major part of its life. As it is now considered necessary that all who engage in school work shall have special training in order to secure the proper all-around development of the child, it is pertinent to ask those women who are the spokesmen for their sex why they have not long before this started an agitation for the education of mothers, not in the necessarily primitive way in which it is being done by charitable associations among the poor, but along the advanced and comprehensive lines attempted by progressive educators. Training in mothercraft never was more urgently called for than it is to-day. But where are the representative women who are clamoring for such training for women and girls?

IT is not possible to exaggerate the urgency of the need of bringing the majority of homes up to the level of the latest developments in child culture, and the agency which can best and quickest cope with this immense task is the Woman's Club, as through federation it can quickly and effectively appeal to the consciousness of women in numberless cities, towns and hamlets the country over. Inevitably this question dwarfs all others, and the women of America cannot too soon remove the reproach of inefficiency from the homes of the majority. This reform is essentially woman's work, and rights, alleged and actual, of every kind can well wait upon at least a successful beginning in conforming the administration of the home, whose very reason for existence is the well-being of the child, to the highest twentieth-century standards of life.

PARIS MODELS OF STREET SUITS

SHOWING THE NEW LENGTH IN COATS

For descriptions and prices of patterns see page 82

Miss Mildred Sherman, daughter of Mr. and Mrs. William Watts Sherman, whose engagement to Lord Stonor was quite recently announced

Ralph Francis Julian Stonor, Fifth Baron Camoys, second lieutenant in the Oxford Yeomanry, and owner of Stonor Park at Henley on Thames

AS SEEN BY HIM

Society Forsaking Newport for the Mountains — Engagements Have Been Many This Season and Some Noteworthy Weddings are Promised for Autumn

A NORTH-EAST wind, a fine driving rain, an angry sea, on shore a suggestion—faint yet—of frost; with fields thick with yellow and purple blooms, and the maple leaves turning red. All this is suggestive to society of a move from the sea to inland resorts: to the White Mountains and the Adirondacks; to the Berkshire hills—now in their full glory of autumn foliage—and to the country estates on Long Island and the Hudson. There is house-cleaning going on at Tuxedo and the renting of cottages, and plans are being laid for the autumn weddings and the famous ball the last week in October at the clubhouse. In town a few houses are opened, and Fifth Avenue looks again as if a vast flood had swept through it, taking lawns and fences and "stoops" and ornamental devices from the dwellings, hotels and churches on each side, all the way up to the Park. The sidewalk has been widened and incidentally some beautiful landmarks have been shorn of their most distinctive ornaments. But Fifth Avenue is a street destined for business below the Park, and one by one the great houses are melting away just as they did years ago, a mile or two below the present abode of fashion.

MISS ALICE DREXEL A NOTABLE DÉBUTANTE

There is always a general getting away at Newport after the Horse Show. The addition of a Dog Show to the programme of amusements there this summer was a happy thought. Newport is designed for fêtes and large gatherings, and it has a most picturesque setting for such events. A few names have been added to the small list of those who entertain *en masse*. Miss Alice Drexel, the daughter of Mr. and Mrs. John R. Drexel, has been the most notable débutante of the season. Her indisposition in the early part of the summer was happily not serious, and she was able to be present at the coming-out tea which was arranged for her. Mr. and Mrs. Arthur Curtiss James, and Mr. and Mrs. W. Goadby Loew, have been among those who have shown generous hospitality. Mrs. Paulding Fosdick, hardly more than a bride and a very beautiful young woman, has also entered the ranks of the popular hostesses of the year.

The *clou* of the season was the visit of the Countess of Granard to her parents Mr. and Mrs. Ogden Mills. Lord Granard arrived later and remained a week, and much entertaining was arranged for them They sailed early in September, as the entire family went abroad to be present at the wedding of Ogden Mills, Jr., and Miss Margaret Rutherfurd, at the beautiful château of Mr. and Mrs. William K. Vanderbilt in Normandie. This takes place on September 20th. Miss Rutherfurd made her début in New York, winter before last. She is the eldest daughter of Mrs. William K. Vanderbilt by her second husband, the late Louis Rutherfurd. Ogden Livingston Mills is the only son of Mr. and Mrs. Ogden Mills.

NEWPORT MUCH INTERESTED IN SOME SIGNAL ENGAGEMENTS

Engagements have been many at Newport, and announcements were made quite early in the season. Mr. and Mrs. William H. Force made public the engagement of their second daughter, Madeleine Force, to Col. John Jacob Astor. A few weeks later Mr. and Mrs. William Watts Sherman announced the engagement of their second daughter, Miss Mildred Sherman, to Lord Camoys. Their eldest daughter was married last autumn to Lawrence L. Gillespie. William Watts Sherman belongs to an old and distinguished New York family and was twice married; his first wife, who died some years after their wedding, being the handsome Miss Wetmore, of Rhode Island. His second and present wife, and the mother of the future Lady Camoys, was Miss Sophia A. Brown, of Providence, R. I. She is one of the heiresses to the Brown millions. Miss Mildred Sherman, the younger of her two daughters, is a beautiful girl. She and her sister, Mrs. Lawrence Gillespie, have just a year between them as to age, and have frequently been taken for twins. They were educated as young girls are abroad, most carefully, and they have many talents and accomplishments.

LORD CAMOYS A DESCENDANT OF AN ANCIENT HOUSE

Lord Camoys was over here at the Beresford-Gould nuptials and he was one of the ushers. He looks more like a foreigner than an Englishman. Stonor Park, at Henley on Thames, is the county seat of the family. This place has its history and it is said there are subterranean passages leading to the mansion, through which many refugees found their way in times of religious persecution. Lord Camoys' name is Stonor and he is the

(*Continued on page 98*)

WINTER MODELS OF PLAID-TRIMMED MOTOR COAT, TAILOR COSTUME AND NOVEL SERGE FROCK

FROM McCREERY

For descriptions and reverse views see page 82

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Miss Madeleine Force and Col. John Jacob Astor on the dock, members of the Force family already in the launch preparatory to embarking on the "Noma"

THE ENGAGEMENT OF COLONEL JOHN JACOB ASTOR TO MISS MADELEINE FORCE WAS FOLLOWED BY HER VISIT WITH HER FAMILY TO BEECHWOOD, COLONEL ASTOR'S PLACE AT NEWPORT

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Colonel Astor resting after a stoutly contested tennis match; Miss Madeleine Force standing near, and her sister Miss Katherine Force talking to Mr. Lawrence Gillespie and Mr. Emmons Force

Miss Margaret Andrews and Miss Georgie Williams

Miss Anna Sands and Mrs. Robert Goelet

Miss Rhoda Fullam and Mr. Hermann Oelrichs

Mrs. Henry Clews

MEMBERS OF NEWPORT SOCIETY AT THE RECENT DOG SHOW WHICH MET WITH MUCH ENTHUSIASM AND SUCCESS

The MODES *as* ESTABLISHED *by the* PARISIAN BEAU MONDE

A Tight-fitting Coat Outlines a Trig Costume Seen in the Bois—Fur Treatments Border on the Eccentric—Chenille Fringes and Embroideries and Beaded Velvet are Present Novelties

THE slow, but long-continued movement toward the modes of the last part of the eighteenth century and those of the middle of the nineteenth century, has resulted in a charming *mélange* selected from the best of both periods. With the ugly crinoline discarded, the lace-flounced and frilled skirts belonging to the reign of the Empress Eugénie are enchantingly graceful. One is compelled to admire, and to wonder at, the great skill of the twentieth century designers, who, while offering these skirts, yet retain the close-clinging, slenderly straight lines so adored by the women of to-day. Every department of modern dress has been influenced by this period, but upon the revival has been superimposed the later treatments of line and contour. Our present-day clever costumer immures herself in her studio, selects from every age its greatest charm, and combines the results, with scant regard for consistency, into a pleasing whole. The use of lace—always in favor with the apostles of elegant gowning—will prevail to a quite unusual extent this season. Lace of all sorts will be used, from the heavy, coarsely woven variety hung under the veiling transparencies, to the most delicate weaves.

Chantilly lace, from the richness of its designs and its good wearing qualities, is preferred for triple flounced skirts and in its various widths the achievement of basqued corsages, belted blouses, and short tunics is easy. Fine laces like Malines, Valenciennes, Mechlin, and Alençon ornament in adorable fashion the little gowns of soft silk in changing tones of color, and of white satin.

LACE FLOUNCES SHOW BORDERING BANDS OF MOUSSELINE DE SOIE

The white satin used in the composition of the dinner and afternoon house gowns is of the twilled variety and the softest possible quality—a quality that graciously lends itself to the new looped and swathing draperies, edged with fringe. With lace, and without it, this graceful garniture accents all sorts of costumes, of every degree. Fringe is particularly desirable as a border to the triple skirts, for besides its beauty this finish conceals the leaden-weighted thread that serves to control the clinging folds. Serving the same double purpose of ornament and practicability are the two and three-inch wide bands of plain mousseline de soie that border the lace flounces; and this pretty finish is continued on the lace fichu of the corsage and on the sleeve edge.

A new long skirt of soft velvet, with a surface sheen like satin, opens at one side, disclosing a wide panel formed of over-lapping lace flounces, their shallow, scalloped edges finished with a thick, narrow, and crinkly silk fringe. On another gown the silk overskirt, cut straight and hanging loose, was bordered with a heavy fringe a third of a yard deep, nearly covering the velvet underskirt, except at the back, where it dragged a tiny train.

FLOUNCES OF ALENÇON LACE TRIM THE UNDER-PETTICOAT OF THIS BRIDAL GOWN

The wedding gown of a recent bride showed a pretty example of lace-paneled underskirt. Of beautiful oyster-white satin that seemed to hold color in its folds, close hung, and shaping a long, pointed train, the skirt lapped a little to one side of the front, then fell away to show a wide panel in the petticoat of flounced Alençon lace. A little of the lace also showed in the front of the corsage between fichu folds of soft mousseline de soie. The long, tight satin sleeves were quite untrimmed and pointed slightly over the hands.

Early autumn tailleur of tan-colored covert, trimmed lavishly with buttons and narrow, stitched tabs of the cloth. Designed by Francis

Max shows this quaint cape and muff of moleskin bordered with velvet; and also from Max is the sealskin coat with its pointed collar of morten. The oddly pieced ermine coat on the right, with trimmings of black bear, is from the Maison Francis

The deep girdle, the broad shoulders, and the new pointed sleeve are emphasized in these distinctive evening gowns of chiffon, which employ much garniture of beads, with harmonizing head-dresses, also elaborately beaded

Arranged over the dark hair in bonnet fashion and held by a wreath of myrtle, orange flowers and jasmine, the veil of the same beautiful lace fell nearly to the point of the long train.

Three knife-plaited silk flounces that trim a new skirt to the knees ripple prettily about the feet, allowing only provoking glimpses of the pretty shoes and stockings, instead of the unabashed display compelled by tight skirts recently worn. Above the plaited flounces the skirt is all *à jour* with embroidery. A black velvet sash that, heavily fringed, hangs one long end at one side of the front, belts the corsage, which is half-covered with its fichu of mousseline de soie, double frilled with the plaited silk.

BEADED VELVET ONE OF THE NEW OFFERINGS AT RODIER'S

Beading, that material capable of such fascinating interpretations, is now offered us in a different guise — beautifully decorating "*velours clouté*," a new velvet shown at Rodier's; exquisitely soft, sweet-toned velvet woven with little square, nail-shaped, gold and silver beads. There are galons to match in all widths, from one single line of the beads to the width of a quarter of a yard. Particularly designed for evening coats and wraps is this rich material, and there are many others equally rich in embossed, embroidered and brocaded silks and velvets. Indeed, I have never seen materials equaling in splendor of design and color, these novelties.

FURS SHOWN IN MANY ECCENTRIC DESIGNS

With the unusual—even tropical—heat that continues to prevail in Paris, it seems distinctly out of place to write of furs and fur-trimmed wraps and mantles, but the anachronism of *les modes* sees fit to present them before more seasonable garments.

Even the designers one expects better things of seem finally to have yielded to the craze for over-decoration in fur garments and are torturing beautiful skins into eccentric designs of circles, squares, and stripes set into Vs.

A CAPE SUGGESTIVE OF THE LATE EIGHTIES

An adjustable "top," to be worn with several costumes, is a deep, rounded cape of shining moleskin fur arranged in distinct stripes—a Max conception. A wide puffing of matching velvet trims its edge, which at the back is drawn into a large, fan-shaped tassel. Made to match of the striped fur and finished also with the velvet puff, is a large, flat, round-cornered bag muff; and a dear little bonnet with its soft velvet crown pushed into a tall point and with a wide band of fur circling the front, completes the set. (See the first figure in the group on page 38.) Does not this little fur garment vividly recall the separate fur capes so much the mode in the late eighties?

Quite startling in its strained effort at originality is the wide hood-collar of lovely marten fur, its stripes lapping at the back under two huge fur buttons, that finishes the neck of the long, graceful garment of seal fur pictured in the middle figure of the same group and also designed by Max. In front, the collar descends in wide revers to the bust, and on the sides of the coat are inserted long and extremely narrow panels of the seal fur, with the pile running across the length.

TWO HANDSOME WRAPS FROM THE MAISON FRANCIS

Francis is responsible for the long coat of spotless ermine, with deep shawl collar and wide cuffs of black bear fur, worn by the third figure. The decoration attempted by the diamond-shaped pieces and the two large fur-covered buttons on the coat seriously mar, in my opinion, the graceful lines of the lovely white fur. From Maison Francis also is the superb evening manteau of *faille* silk, in brilliant Empire green, shown in the lower figure on this page. The upper part, made of the silk richly embroidered in heavy threads of shining gold, is appliquéd in the same design to the black satin that forms the skirt of it; and black satin lines the open, long-pointed sleeves of the gold-embroidered green *faille*. Heavy green and gold cords, held together near the ends by a great motif of green silk and gold embroidery, finish the points of a long, lapping shawl collar of black fur, and similar ornaments accent the points of the sleeves.

AMERICAN EDUCATORS PROVE THAT MODISH GOWNING IS NOT INCOMPATIBLE WITH BRAINS

A party of women educators coming from all parts of America, on their way to the birthplace of Friedrich Froebel, the founder of the kindergarten system of teaching, met, while in Paris, with many kindly courtesies. At a tea and reception given them by the American group of the Lyceum club through their able president, Mrs. Mason, the wife of the American consul-general, this company of visiting women, seven in all, I believe, proved conclusively that modish gowning is not incompatible with brains. Mrs. Mason's

(*Continued on page 94*)

A stunning evening manteau designed by Francis shows a tunic of gold-embroidered faille silk cleverly appliquéd to a skirt of black satin. A fur collar completes the design

Lord and Lady Decies in the robes in which they appeared at the Coronation of George the Fifth. Lady Decies was Miss Vivien Gould, daughter of Mrs. George Gould

Wedding party at the recent nuptials of Mr. Robert Vernon Harcourt, M.P., and Miss Marjorie Cunard, a great-granddaughter of Sir Samuel Cunard. Back row (left to right): Mr. Cunard, Lady Harcourt, Mr. Lewis Harcourt, Mrs. Cunard Mr. Dudley Ward, M.P., and Mrs. Lewis Harcourt. Front row: Miss Barbara Cunard, bride and bridegroom, Miss Barbara Harcourt

Panorama of the harbor, showing some of the yachts in the Regatta at Cowes

Lord and Lady Acheson. Lady Acheson was formerly Miss Mildred Carter

PARTICIPANTS IN A RECENT LONDON WEDDING AND OTHER PHOTOGRAPHS OF INTERESTING ENGLISH EVENTS

Their Majesties leaving Buckingham Palace for the Royal Regatta at Cowes

IMMENSELY BROAD BRIMS HAVE FOUND FAVOR WITH THE PARISIENNE

For descriptions see page 82

Collarette and muff from Revillon of cross fox, beautifully peppered with black and white and showing a touch of tawny yellow. Hat from Louise

Novel set of Hudson Seal and ermine, from Revillon, specially planned for evening wear with its draped hood

Original set of white fox pointed with black fox hair through the center of the skins, making a stunning black and white effect. From Revillon

Handsome set of fox, the stole of two black and two white skins; the muff of one black and one white skin. From Gunther

Smart short coat of broadtail from Gunther, with ermine collar and cuffs and trimming of velvet loops and buttons. Hat from Louise

Beautiful evening coat of ermine, fastening at the side with ermine buttons and featuring the new bell sleeves. From H. Jaeckel and Sons

SUMPTUOUS FURS OF SEALSKIN, ERMINE AND FOX

SHOWING RARE BLENDINGS AND RICH COMBINATIONS

WHAT SHE WEARS

New Fall Creations in Costumes and Millinery—Excessive Hight in Hat Modes—Envelope Wraps of Reversible Satin Extremely Smart and Effective—Sealskin Bandings for Evening Toilettes

THE changes of costume required by the altered temperature of autumn compel the relinquishment of those exquisite lingerie gowns to which well-dressed women are so devoted during the summer, in favor of the heavier daytime toilettes of silk or wool. However, by the aid of the smart envelope coats of satin, or taffeta, or interlined marquisette, the season for wearing these dainty gowns of embroidered batiste and lace has been considerably lengthened; and, indeed, many women will continue to wear them indoors throughout the winter, over silk or satin slips. Such wonderful variety is shown in the fabrics for these stylish all-cover coats, that ingenuity expended upon their development produces the happiest results.

THE SMART REVERSIBLE FABRICS

The fondness for reversible silk-serges and satins is everywhere apparent, not only in the earliest importations of costumes, but also in the shops, where the counters are piled high in dazzling combinations of color that make one pause in admiration. Beautiful silk-serges, together with the new examples of shot taffeta, the re-established poplins, and the latest craze known as "ratine de soie," the new silk form of ratine, not only give æsthetic delight to the eye, but are surprisingly tempting in price, considering their superior quality. In the double-faced satins there is the widest selection, embracing all the loveliest shades with fascinating contrasts of plain colors or stripes on the reverse side. Very stunning is a heavy black satin envelope coat, made without lining and showing on the reverse the rich striped effect of alternating king's blue and bright green, with interrupting narrower stripes of red and black. This lining is in evidence for the cuffs and revers, and is revealed in the flow of the skirt, which is made not quite so straight as formerly, showing a little more curve at the waist. There is a button-and-loop adjustment on each cuff, to make the sleeve longer or shorter, and the coat-skirt is opened up half-way, at each side seam, to permit the fronts being caught together over the middle-back with a large ornamental button. Overlying the color striped revers is a hood collar of Venise lace that ends in Capuchin fashion with a tassel at the back.

Very beautiful are these reversible satins in white with the under side of old-gold, or fuchsia red, or Nattier blue; and other combinations of color are equally good in the silk-serges. I have in mind a fascinating example of Catawba silk-serge—Catawba, by the way, being one of the smart colors revived this fall—double-faced with *bleu de France;* another of deep purple with American beauty rose, and still another of midnight blue with réséda. Especially adapted for the foundations of veiled costumes are *drap d'argent* and *drap d'or,* the new silver and gold silks, now made without the stiffness of the familiar cloth of gold or silver, and adorably supple. The revival of old-style brocades and other quaint materials is an evidence that the acceptance of the Marie Antoinette fichu calls for fabrics and associate fashions peculiar to that French period.

The smart costumes of tussah and foulard and heavy linen will be given up with reluctance and replaced by the trotteurs of tweed or imported French cheviot or the new double-faced wool suitings, but the former will be worn at least until late October. A pretty custom is that of wearing a coat of colored linen or broderie Anglaise, with a skirt of white piqué or linen, and a dainty embroidered batiste blouse; but of course this is rather an out-of-town fashion; the crêpe météore, taffeta or silk-serge tailor costumes being rather more inconspicuous, and therefore more appropriate, for walking or shopping in town. In a class by itself is the separate coat of taffeta, to be worn with discretion as to times and seasons and colors—but, nevertheless, to be worn. Some of them show the oddest sorts of sleeves; and apropos, it may be mentioned that sleeves, both for bodices and outer garments, show a decided bouffancy below the elbow. I cannot say, however, that the wired sleeve has taken very well, although it is a little early yet for predictions.

EXTREME HIGHT TO HATS

Among the earlier fashions there is nothing so surprising as the eccentricities in millinery. The astonishing hight of the crowns, accentuated by the extreme loftiness of the new feather arrangements, the upright pinions of wings that ascend high above the crowns themselves, and the wired trimmings of velvet or taffeta or ribbon, all bespeak this upward tendency. Truth to tell, these chapeaux are not unbecoming, for they appear to add the needed hight to a small woman, and merely increase the dignity of a tall one. At some of the importers' openings, the hats looked as though they would be heavy to carry—a difficulty that milliners must guard against, for an overweighted hat will induce a headache in short order—but I was told that they were not uncomfortably so, the frames being made as light as possible, to sustain that amount of trimming.

There is no question about the supremacy of purple in the early autumn millinery, for it forms the dominant note. Last May, when everybody was clamoring for purple straw hats, or at least the braids to make them, it was almost impossible to obtain them, but this season we bid fair to see more of "the deep purple" in millinery than is good for our vision. The newest purple, however (and this is exploited more conservatively), is known as "coronation," and has considerably more of the red tone than is found in the familiar royal shade. Some rather peculiar combinations of color are noted—such as purple with wine red, wistaria with coxcomb, peacock or marine blue with purple, and pumpkin with taupe and bottle green. Citron with black or old blue is a favorite, and old-gold with seal brown will be very much used.

The reversible idea has also invaded the millinery field, and the changeable velvets with a reverse of plain satin will be largely featured in trimmings. The double-faced satins are decidedly effective in millinery,

No. 4.—One-piece model of reversible crêpe météore in bottle green and raspberry shades with banded skirt

No. 2.—Effective flounced gown of réséda surah hairlined in black with touches of black velvet

No. 1.—Wide bandings of Irish lace trim this velvet-girdled frock of satin surfaced crêpe de Chine

No. 3.—Simple elegance characterizes this model of midnight-blue velvet with its cape border of Venetian lace

No. 5.—Princess tunic of latticed silver cord with a band of sealskin fur crossing the corsage

especially those in stripes, showing blue-and-black on one side, and green-and-black on the reverse. This is charming, when artistically applied; and wide ribbons, also, that show this diverse striping, are utilized to give delightful novelty to trimming, being caught over the brim from the crown at the back, knotted together against the brim and allowed to flow loosely down the back. Velvet fruits and grapes, especially in purple, are good on the small, close shapes of hats; and the appearance of velvet buttons in millinery is entirely new—these being placed effectively on ribbon loops or velvet wings of a contrasting hue.

CHAMPAGNE FELT HATS

The fad of the white felt hats for early autumn is already in decline. They have been superseded by those of champagne or pumpkin or the yellow Nankeen color, and in the coolie, sombrero and Pierrot shapes they are very becoming, worn frequently without trimming; although folds of silk or chiffon or stiff, fancy feathers, or a brush of some sort are admissible. All of the dull shades of yellow are being exploited just now in millinery, for costume relief and various accessories.

Hats of white uncut velvet and taffeta are smart, and in accord with them are the tailored suits of white serge, broadcloth and cheviot, now considered so modish. A pencil line of black gives an element of chic and is identified with this season's styles. White storm serge, hair-lined with black at one-inch spaces, is capable of delightful development in the hands of a discriminating tailor by the use of cross-striping.

SEALSKIN BANDS FOR SUIT AND GOWN

That sealskin is to be the trimming fur, *par excellence*, this season is already apparent, and the bands are to be featured in many ways for decorating gowns as well as wraps. On a mantle of gold-colored satin, reversed with Nattier blue, was a deep pointed shawl fichu of black Chantilly, finished with long tassels topped with sealskin pendent from each point. A hood-shaped collar of white embroidered batiste was laid over the shoulders, and bordered most effectively with sealskin banding all around its outer edge. Later on, sealskin borders will also be worn on the narrow skirts of brown broadcloth, with the corresponding addition of a sealskin coatee and large, flat muff. Sealskin bands with gold lace will be seen in scarfs and millinery.

This same fur gives a charming tone to evening toilettes, and harmonizes with all colors. One lovely model of oyster-white crêpe météore overhung with a princess tunic of latticed silver cord, has a two-inch band of sealskin that follows its diagonal corsage line from the left shoulder, curving down to the right hip. On the right side of the corsage is a filmy drapery of white ninon, with a band of silver embroidery set bretelle-wise over the shoulder. A fringe of silver and pearls at the foot of the latticed tunic—lattice effects are very smart just now—gives a pretty, modish allure to the toilette. See sketch No. 5.

To return to the reversible satin coats, so much the mode, one of the new designs, sketched in No. 7, is in three-quarter length, and made of black satin reversed with American beauty rose; this lining being veiled with purple marquisette, giving a smart effect which comes into prominence on the shawl collar and upturned cuffs. A wide jabot fills in the V-shaped neck, and a single button of carved ivory set in old silver holds the garment together. Another gorgeous wrap of double-faced satin, intended for the early autumn days in town, especially for the theatre openings, is in night-blue having the coral lining widely striped with black. This stunning kimono creation falls into exquisite drapery in the sleeves and the skirt, and has a superb stole of night-blue velvet, lined with the coral-striping, which falls to the wearer's feet, and has ball-headed tassels to form its lower decoration. This same idea might be exquisitely developed with a stole of ermine, finished with a fringe of tails, on a wrap of Nattier blue reversed with gold, or the ermine would be an eminently appropriate finish to a wrap of flowered chiffon overlaid with marquisette; this union of fur with thin fabrics being especially smart at present. Parisian couturiers assure us that the materials for the various seasons are now inextricably mixed, since we have taken to wearing velvet hats and furs in summer; but, nevertheless, we must wear what they prescribe. The collar is altogether the most important feature of these long wraps for afternoon or evening wear. One of white broadcloth, double-faced with purple, had gold ball-fringe around the cape collar, and a sash of purple velvet fringed with gold, pendent from the closing on the left side.

No. 6.—Autumn model of white broadcloth with semi-fitted jacket fastening to one side and showing a square revers effect

THE THREE-TIERED SKIRT

The flounced skirt continues to advance in favor. One that I admired particularly was made of réséda surah, with two parallel hairlines of black and old-blue. This had the stripes on the scant flounces—which were set onto the fourreau with the least possible allowance of fulness—all running crosswise, while those on the bodice and sleeves ran lengthwise. Most of these skirts have the circular flounces, but this is not good in striped materials. The high crosswise belt was finished with shirrings at the lower edge. The guimpe was high in the neck, and a collar of black velvet crossed on the bust, under a square bib-piece which was decorated with black velvet buttons and cord loops. The hat that formed the smart complement was made of white bengaline lined with black velvet and trimmed with a hedge of white silk lilies of the valley, with spiky white leaves which stood high above the steeple crown. See sketch No. 2.

I have seen this same shirred belt effect on a one-piece gown of reversible crêpe météore of bottle-green faced with raspberry, for crêpe météore is enjoying renewed popularity. See sketch No. 4. The simply made skirt was striped down the front in the raspberry crêpe, and was finished with a deep border banded in the raspberry. The turn-back collar with soft tie was made of the raspberry crêpe, and the cuffs were similarly faced. A row of bottle-green ball fringe was added below the shirrings that formed the belt. The close hat was trimmed high at the back with large bottle-green wings that completely covered the shape, a mere soupçon of the raspberry color of the inside lining showing as a frame to the face.

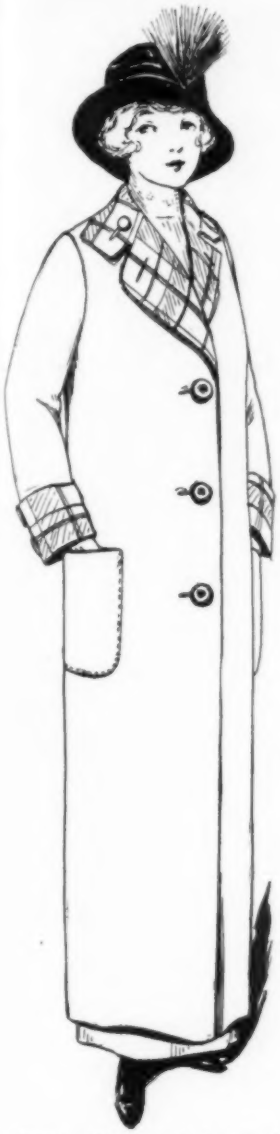
MANTLE OF MIDNIGHT BLUE VELVET

Richness of material characterizes the latest French creations, which show a line in designing that must needs be carried out in fabrics of a supple quality. Even in the trimmings of evening gowns airy fluffiness of filmy effects gives place to the greater dignity lent by heavy laces and rich furs. A stunning evening wrap designed on lines of exceptional grace and with the smartness of simplicity, is of soft, supple midnight-blue velvet cut on long, unbroken lines which sweep to the ground, the only trimming being a wide band of magnificent point de Venise lace outlining the graceful cape effect which droops at the sides. See sketch No. 3.

Crêpe de Chines, always good, are particularly smart this season and come in a varying degree of weights with dull or lustrous surfaces. They have a wide costume range, being unlimited in their uses for autumn street costumes, smart afternoon frocks as well as lovely evening gowns. A charming frock is sketched in No. 1. It is of silver gray satin surfaced crêpe de Chine with trimmings of wide Irish lace which forms the wide pointed collar and also bands the skirt in a diagonal line on the front panel and forms a side border. The waist is girdled in Empire effect by a belt of sapphire blue velvet. The sleeves are formed of deep tucks, a new and effective mode.

(Continued on page 98)

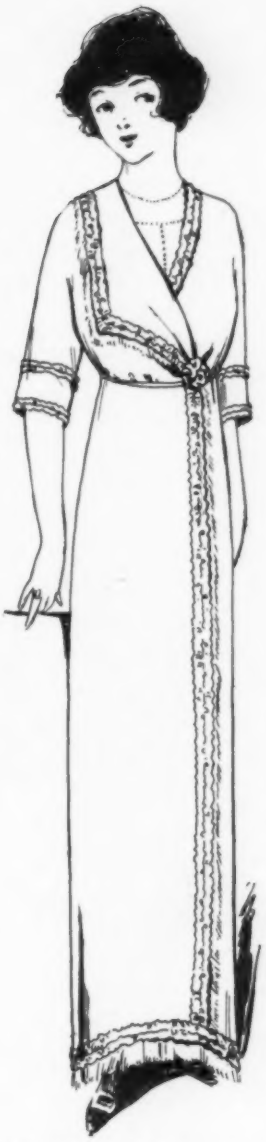
No. 7.—Reversible satin coat of black with American beauty rose facing revealed in the shawl collar and sleeve



Smart utility coat for cool weather, built from the popular reversible blanket cloth and with an adjustable collar

Girlish frock of white chiffon, underbanded with blue satin météore, and with a front panel richly embroidered

Blue serge frock for serviceable wear, trimmed simply but effectively with heavy braiding, a lace collar and jabot



Shirred bands of the material, narrowly fringed, modishly adorn this gown of amethyst charmeuse

SEEN IN THE SHOPS

A Blue Serge Morning Frock, a Reversible Coat, and Two Evening Gowns Showing New Touches — Silks, Satins, and Brocades in Exquisite Array

SOFT, clinging materials are most attractive for this season's models, and promise to be as popular as ever—also the high waist-line and the kimono sleeve. The lines continue much the same, the trimming alone showing novel features.

SIMPLE, BUT MODISH AND EFFECTIVE

One of the new modes shown in a well-known Fifth Avenue establishment is reproduced in the fourth sketch above. A lovely shade of amethyst charmeuse is used for this gown, and it is trimmed with bands of shirring of the material, supplemented by a narrow silk fringe. The bodice is kimono, with a seam down the center-back. The much-used single revers appears on this gown, and it is finished by the fringed shirring, which continues from around the neck and the revers to the bottom of the skirt, where it turns and covers the hem. Filling the V neck is a yoke of fine white net, with a vertical line down the center of tiny satin buttons matching the gown in color. The skirt, measuring just two yards around the bottom, is plain across the front, but gathered into a high waist-line in back, and a heavy cording of the material finishes the joining of the waist and skirt. The fastening is under the shirring in front. The waist is lined with white China silk and has an inside belt. This model can be bought in several colors and makes a most charming house gown. The cost is $39.50.

EXCELLENT AS A RECEPTION FROCK

Black crêpe météore is used to develop the gown in the lower drawing on page 46. The skirt of the tunic is slashed up the sides to the waist and edged with a fold of the material two and a half inches wide, finished at the bottom with buttons and loops of satin. The bodice portion is cut with a bib effect in front and back, with the fulness drawn under the arms and caught by four buttons and loops. The sleeves and high collar are of a good imitation of Duchess lace, which forms the under-blouse, and which is veiled with a beautiful shade of turquoise chiffon. The trimming consists of bands of the chiffon embroidered in old-gold braid. Fagoting effectively finishes the hem of the tunic. The underskirt, also of the crêpe météore, is round length, straight and narrow. There is no seam in the tunic, as the fastening is under the left side. The bodice lining is of white China silk, lightly boned. This model can be obtained in many other charming combinations of color and material. It is excellent for afternoon receptions or luncheons and very smart as a restaurant gown. The cost is but $49.50.

SMART MODEL OF BLUE SERGE FOR UTILITY WEAR

A smart frock for everyday utility is sketched in the third figure above. It is fashioned most simply in dark blue serge, with a collarless waist, cut on the kimono pattern. The three-quarter sleeves have a cuff heavily braided, and the same design is repeated on the side front at the left of the fastening. A Dutch collar and jabot of an excellent imitation of point de Venise lace, set off by a stiff little bow of black velvet piped with emerald green satin, effectively trims the neck. The skirt is plain, straight and narrow, the only seam being in front at the opening. The waist-line is quite high and finished by a satin cording. A fitted and boned lining of white taffeta insures an excellent fit. A tailored gown of this kind is always most useful, and this particular model is well worth the price asked for it—$34.50.

CAPTIVATING EVENING DESIGN OF CHIFFON AND SATIN MÉTÉORE

The girlish little evening frock of white chiffon shown in the second drawing is charming in its simplicity. The kimono sleeves are formed by folds of the chiffon, caught to the silk lining. Over the bust the chiffon is loose and falls in soft folds to the high waist, where it is held in by the skirt. The fulness of the skirt is caught in at the waist-line by a double row of shirring dotted with blue beads, and this is finished by a heading an inch in width. Encircling the bodice just above the waist-line is a six-inch band of blue satin météore, entirely veiled by the chiffon, except for a square in the center-front and back. The edges of the chiffon waist are finished only by a hemstitched hem. The novel feature of the gown is the panel of embroidered net, which starts a few inches above the waist-line, directly in front, and hangs loose from the waist to below the knees. This panel is three and a half inches in width, and is embroidered in white silk floss and studded with blue porcelain beads. The bottom is weighted with a fringe of bugles and silver beads. There is a deep band of the blue satin météore around the bottom of the skirt, beneath the chiffon, to correspond with the effect on the bodice, and this is edged with a silver and bugle fringe an inch and a half deep. In the center-back is a panel of the satin, also veiled with the material. The fastening of this model is under the chiffon in the back. The lines of this gown are exceptionally good, and when becoming colors are chosen the effect is most bewitching. The price is $45.

GOWN OF CHARMEUSE ACCENTING SOME FEATURES NEW IN THE SHOPS

An evening gown on quite different lines is illustrated in the sketch on the right of this page. It is one of the season's smartest models and is fashioned from white charmeuse. Like all the other gowns, the waist is high and the sleeves kimono. The most prominent feature of the waist is the

lace berthe, which is made of a fine, deep net lace. This passes over the shoulders and is edged at the front and back by a fold of the charmeuse, which forms a deep V and ends in a soft knot. Filling the V is fine cotton net, trimmed with a vertical line of tiny white satin buttons in the center, just above the knot. A soft girdle two and a half inches wide accentuates the high waist and gives the broad, full-waisted effect so fashionable. Around the bottom of the skirt is a band of shirring which curves slightly up in the center-front and is held here by a large bow. This shortened effect in the center-front is one of the features of the season. The sleeves also are finished with shirring. For a slight figure this model is most becoming. It can be bought in all the popular colors for $45.

COAT BUILT FROM THE POPULAR REVERSIBLE CLOTH

The double-faced cloth coats are more popular than ever and are made up in a vast variety of color combinations. Most of them are reversible. The coat sketched in the first illustration on page 45 is a reversible blanket cloth having deep cuffs and two big patch pockets. The collar can either lie flat, as in the sketch, or button closely around the throat. Three large buttons fasten the coat on the side front. This model can be copied in any desired material for $24.50.

A USEFUL CONTRIVANCE FOR MOTORING

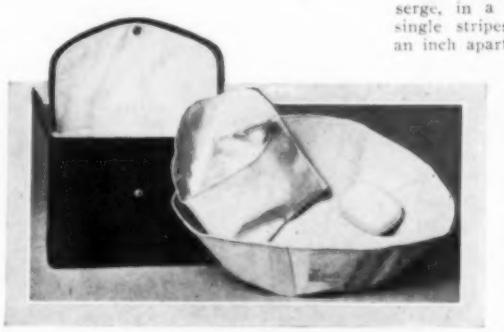
Every motorist who knows the discomfort of traveling over a hot, dusty road will welcome with joy the novelty illustrated on this page. It is a bag designed for automobiling, which, when closed, looks like an ordinary pocketbook, but has concealed within it almost the wonders of Aladdin's lamp—a basin, washrag, soap and towel! The basin is of rubber and large enough to hold sufficient water to bathe the face and hands. The washrag has a small rubber case all to itself, and the soap is in a celluloid box. The towel, though not large, still serves the purpose. All these articles fit easily into a neat and attractive leather case. This novelty can be bought at but one shop.

SILK, SATINS AND BROCADES SHOW MARVELOUS BEAUTY OF COLORING

The new fall materials are lovelier than ever, and satins and silks are still the mode. Charmeuse is used extensively for evening and reception gowns. It measures 44 inches in width and costs $3 per yard. Crêpe de Chine and crêpe météor each measure 44 inches in width and cost $3. Changeable silks are shown in exquisite shades. Gray, blending with lavender and blue, has come over from Paris as one of the newest color combinations. Prices range from $1 to $6 a yard, according to the width and quality.

Brocades will be used extensively. A house well known for its beautiful silks shows a vast display of exclusive designs. One lovely piece, of white satin embroidered in gold, is 38 inches wide and priced at $15 a yard. Another, in salmon pink and gold, is irresistible. This is but 22 inches wide, and costs $10 per yard. Gray and gold, green and gold, in fact gold combined with every color and shade, is here—making a most gorgeous display. The range in price is wide—from $5 to $25 a yard. This is not as expensive as it appears, for very little trimming is required, and the material necessary for a gown is so little nowadays that one can afford to spend an additional amount on the trimming.

Satin having the sphynx pattern is an exclusive novelty. It is obtainable in but six shades, at $5 a yard, 38 inches wide. Double-faced Roman satins are extremely popular for long coats and evening wraps.



Toilet necessities that evolve most wonderfully from a flat, pocketbook case designed for the motor

These are shown in black faced with stripes, checks and plaids. They are 32 inches in width, and cost $6.50 a yard.

Double-faced cloths are very fashionable, and these come in all colors and shades, faced either with a solid color, or stripes and plaids in contrasting color. The width is 54 inches; the price, $3.50 per yard.

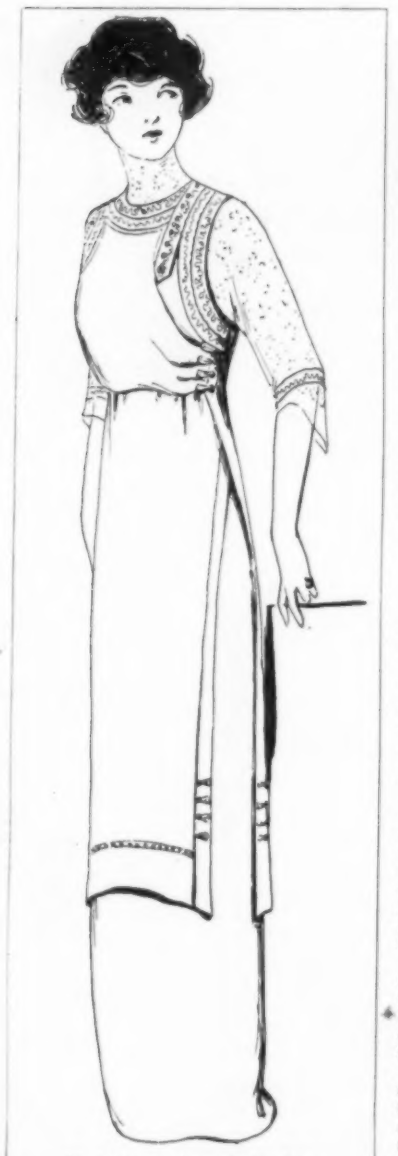
GUIMPS, VEILINGS AND OTHER BOUDOIR ACCESSORIES

Guimps are needed again this season, and such a pretty one can be bought for $2. It is in reality a sleeveless blouse, plain in the back and tucked across the front. Down the center-front is a band of dotted embroidery an inch and a half in width, hemstitched on both edges. On the left side is a deep, plaited frill of embroidered edging. The collar is tucked and well shaped, and fastens down the center-back by buttons and buttonholes.

Chemisettes with a frill attached are shown in all the shops. One style of fine lawn, having tucks and a lace insertion, is very effective, and is priced at $1.35. The frill is knife plaited and edged with German Valenciennes lace. The collar is composed of tucks and lace. More elaborate ones can be bought, ranging as high as $16.50.

Colored wash ribbon is always in demand, and one of the shops is selling a pretty pattern with a satin bowknot. It comes in three widths, and by the piece only. In width No. 2 the price is 90 cents; in No. 3, $1.20; in No. 5, $1.80.

White veils are worn as much as ever, and very dainty ones can be bought for $1.75 at a shop carrying a large assortment of imported and domestic veilings. These are of a soft, silky mesh with a border on the sides, some as wide as three inches, others just an inch. They measure a yard and a half in length and eighteen inches in width, and are unusually attractive and inexpensive.



An apron tunic with bandings of braided turquoise chiffon characterizes a reception gown of black crêpe météore

COLLAR AND CUFF SETS ON SIMPLE LINES

"Quaker sets" are one of the novelties of the season. They are just what the name implies—a fichu and shirred cuffs to be worn with plain, simple gowns. They are made of net and chiffon for $2.50 a set. The chiffon is a little more severe, as the deep hemstitched hem lends an air of austerity. The fichu is square at the back and has the long revers. The cuffs are gathered and are adjusted to any size arm by an elastic which is run through the heading at the top and bottom. They are six inches deep and are worn under the loose three-quarter sleeves. The touch of white at the elbow coming from under the dark sleeve is very smart. One of these sets is a good addition to the fall outfit.

CORDUROY SKIRTS FOR SPORTING WEAR

Useful skirts for the college girls are those made of corduroy. They are very smart and can be bought in black, white, golden brown, blue, and castor for $5. They are used extensively for field hockey and golf, but are equally good for any kind of sport or for the wear and tear of every day.

EARLY WINTER FABRICS

Since stripes, invisible and otherwise, will be greatly to the fore in this season's suitings, it is well to call attention to a new line of serges, each with a different sort of invisible stripe. Two excellent qualities, rather light in weight, are of a smooth, mannish finish in the darkest of blues. In one the stripes are arranged in close pairs, with an inch of the material between each set. In the other, the pairs of stripes are alternated, at half-inch distances, by a single invisible stripe. Both cloths are of the same generous width, 54 inches, and both cost $2.25 a yard. A less expensive serge, in a brighter tone of blue, shows single stripes set about three-quarters of an inch apart. The cost is $1.50 for a 40-inch width, and $1.75 if the serge is of the regular 54-inch stock. A more elaborate striping is seen in a $1.50 cloth. Here three-quarter-inch bands are formed, first of a diagonal weave in one direction, and next of the same sort of weave in exactly the opposite direction—this making a very effective surface. The diagonal stripes in one band thus meet at right angles the stripes in the alternating band, and a zigzag design is the result. The three-quarter-inch bands, that extend down the piece of goods, however, strike the dominating note. The cloth measures 54 inches. A decided whipcord weave, giving the effect of a heavy diagonal stripe, is to be had in a good tone of dark blue. This cloth is extremely smart for a severe tailored suit. The cost, at 54 inches, is $2.75. I know of nothing that would give better service. In black, a lighter cloth of much the same finish costs $2.50 for a 54-inch width.

ROUGH SUITINGS

To take the place of the imported homespuns comes a rough-finished cloth of medium weight. It is of home manufacture, and naturally lower in price than the expensive importations, costing only $1.75 for a 54-inch width. The weave shows a combination of light and dark tones, which form stripes of faint contrast running obliquely across the material. An Oxford cloth is especially desirable, for the black and white intermingled give a soft gray finish. Tones of gray or blue may also be had. Another Oxford style is woven effectively in three-quarter-inch stripes like the $1.50 serge described above. It is 50 inches wide, and the price is $1.50 a yard. Such a color-combination and weave remind one of the splendid English suitings, designed primarily for men. Other colors that come in this same most seasonable cloth are brown (in an olive or golden tone), green, two shades of blue, and a rich wistaria.

A mixed serge that is rough and plain in weave is manufactured in the same combinations, including Oxford. An unusually good choice is a deep golden brown, obtained by a mixture of dark and lightish brown. Brown, in fact, in all its warmest tones, is excellent for winter wear. The price of this material per yard is $1.50 or $1.75, in a 50 or 54-inch width, respectively. Similar in its range of colors, its price and its width, is another mixed serge; this, however, with a vertically striped weave. The doubled stripes are laid about half an inch apart, giving a slightly wrinkled effect, like seersucker, as they weave in and out through the rough material. Again I would recommend the golden brown in this serge, though the other colors are equally good of their kind. A fine basket weave in a rather light weight is sold in all the plain colors for $1.50 and $1.75 in a 46 and a 54-inch width, respectively. Now that one so seldom sees extreme weights in suit fabrics—Americans preferring to slip an ulster over the coat in bitter weather—one may feel assured that any of the medium cloths here given will be useful this season.

The front-shortened skirt is a feature of this deep-girdled little frock fashioned from white charmeuse

TWO ATTRACTIVE TEA GOWNS

At an exclusive specialty shop are shown two tea gowns that immediately attract one's eye. Both are made of pale blue albatross and priced at $35. The first has the much-used kimono sleeve and high waist-line. The skirt is slightly fitted, having a bias seam down the back, and is joined to the upper part of the gown under a loose hem. A sailor collar of handkerchief linen and Valenciennes lace finishes the neck, and deep cuffs to match are on the sleeves. The other style is tucked in a most unusual way, being cut on the bias, and the sleeves are set into the armhole. The joining of the skirt is hidden under soft folds of blue satin ribbon, which tie in front with long ends. The collar and cuffs are of fine linen having scalloped edges in a double button hole stitch, and through large eyelets is inserted blue satin ribbon an inch and a half in width. This gown has that irresistible charm which exclusive design and faultless workmanship produce.

ODD BITS OF MAHOGANY

A certain little upholstering shop is well known for its Colonial furnishings, and especially for its unusually good line of

(Continued on page 92)

No. 1.—Well-cut gown of blue serge featuring the new deep hem treatment, a high collar of Valenciennes, and lace sleeve ruffles

No. 2.—Parisian model in nickel-gray satin finished cloth lined and banded in Empire purple and trimmed with soutache embroidery and chenille

No. 3.—Graceful costume of tan satin with hemstitched chiffon collar and hemmed tunic and sleeve cap slashed for greater width

SMART FASHIONS *for* LIMITED INCOMES

IT seems to me that the income of short reach is having its innings just now, for simplicity is still to be accentuated in autumn modes, and the continued effect of slim lines calls for the minimum outlay in the purchase of materials. Cut is of course paramount in importance, but with Vogue patterns it does not take a skilled hand to accomplish a result of perfect lines. Illustrated in this article are models just received from Paris, showing what one is looking for in the way of suits and street frocks for autumn days, and novelties in house and theatre gowns.

EFFECTIVE MODEL OF APPLE-GREEN CHEVIOT

Seldom does one see a suit that appeals so decidedly as the original sketched in No. 6. It is so smart and trig, just the sort of coat and skirt that turns one out to perfection for the morning shopping. It is gotten up in apple-green cheviot of a loose weave, with a broad, round collar of black satin. But though this shade is very attractive it is too light to stand the strain of hard service, so I advise a darker shade as a substitute, which will be no less smart and much more practical. Also ratine is a better choice than cheviot, for its texture is well suited to the heavy folds that form cuffs and hem. These call for no other finish than the one row of stitching. A good lining for the coat is of white silk with inch-wide stripes of light green. The woman who is wearing the original of this suit uses with it twelve-button gloves of white chamois, and these are charming with the green, but for reasons of economy you can bring the sleeves all the way to the wrist, and substitute four-button gloves for the longer ones. The box-plait at the back of the jacket is not repeated in the skirt, for the sash plait has been a great deal overdone. Particularly good is the slant-wise seam at the front of the coat. A chic black velvet bag lined in white satin is carried, and the hat is of black velvet faced in white felt. This suit is admirable in dark beige, a color that is to be the hight of modishness this winter. Saxe blue is also a smart choice.

OF TAN SATIN AND WHITE CHIFFON CHARMINGLY DESIGNED

The frock in sketch No. 3 is designed for cool days before actual winter sets in. It is a particularly graceful model and a perfectly safe one for a limited income to copy, since its fashion is of the latest and the skirt with its slit tunic is just midway between the straight silhouette and the change that is sure to come sooner or later. Heavy stitched hems as borders and trimming are a feature of new gowns, and in this one we see the skirt manipulated in this way and the treatment repeated in the sleeves. The girdle is of black satin, the collar of tulle net, and there is a bit of peasant crochet across the front. Serge, cloth or any appropriate wool fabric will be excellent to use for this frock, as satin is a bit too elaborate except for the wardrobe of many gowns.

The collar is of white chiffon, hemstitched by hand. There is a great deal to be said on the subject of hemstitched chiffon collars, for they are a noticeable point in French importations, and will be ultra smart all winter to take the place of the lingerie collars of the summer. We see serge gowns with collars and cuffs of white chiffon, satin and cotton crêpe blouses have the same accessories, and there is no use to which lace and linen have been put in the way of sleeve and neck finish for which chiffon will not answer. So make a note of this, and start in hemstitching, so that you will be ready for the fad when it is in full swing. If white is too perishable, match the chiffon to your gown, laying on a false hem only of the white. Or if you wish to introduce a two-toned effect in the costume, inset a satin ribbon of another color inside the hem, green under blue, or black under gray, for instance. Cut your collars, if they are to be broad, deep and round at the back, more of a fichu than a collar, and by all means avoid the sailor shape, for it is well on the wane.

TAILORED FROCK OF BLUE SERGE

No one will fail to see the charm of the unpretentious little frock sketched in No. 1, made in blue diagonal serge with black satin to touch it up. This is laid in the skirt in a pointed tab on either side, just above a broad hem marked off by a piping of the material, and appears again in the bodice at the side of the buttoned plastron. Around the neck there is a blue silk braid, finishing a very shallow yoke and a high collar of real Valenciennes, ruffles of which

No. 4.—Reminiscent of Reynolds' portraits is this exquisite fichued gown of changeable rose and silver taffeta

are set in the sleeves. This waist is a good one to copy to match any tailored skirt that you already have. The belt and buckle are both of black satin.

A SEPARATE COAT OF DISTINCTION

If you are looking for a good, serviceable coat design that will answer for walking as well as the more luxurious ways of getting about, you can do no better than copy that sketched in No. 2, a new Paris model. Its material is a nickel gray satin finished cloth lined in Empire purple, with bands of purple so dark as to be almost black on the collar, the big revers and the cuffs. The embroidery is a rat-tail braid with an occasional bit of purple chenille. Very possibly these colors are a trifle too sharp in contrast for an utilitarian wrap, but I quote them as they were presented and you can modify as you choose. Double-faced satin would make a lovely coat on these lines.

A QUAINT JACKET TO COMPLETE A HOUSE GOWN

In sketch No. 7 we have one of the latest fads and it seems made for the woman of few gowns. It is a satin jacket, close fitting over the bust and severely plain against the neck, after the fashion of our grandmothers, the shoulders draped with a charming little fichu. The jacket may be worn with an old satin skirt, whose waist has been thrown into the rag bag, and thus complete a useful theatre or house gown. Or if you have a chiffon skirt that has no bodice, this model will go excellently with it by matching the chiffon of the skirt for the fichu, edged with a plaiting of the same. If the satin skirt is chosen, only the bodice part of the waist should be of satin, the yoke being of chiffon piped with satin. The sleeves are very pretty and altogether new, a crossing of satin, just tacked together where the edges meet, and running up at the front to show the arm just above the elbow. The jacket need not match the skirt, and there are charming color combinations to be worked out, according to whatever old skirt you may wish to use. A yellow chiffon petticoat, of the palest shade, with the jacket in old-blue, is enchanting in this frock, and an admirable combination, more practical as to color, is royal purple with a black chiffon skirt. Or if you prefer all one color, the model is of course excellent that way. The belt-line is high, and the bottom edges of the jacket should be heavily weighted, so as to hang it out straight from the girdle and hide entirely the curve of the hips. Line the satin sleeves in chiffon to soften them against the arm.

This is the time to bring out any old cameo brooches that have been put away, for the style of to-day belongs to their period, and is never so effective as when set off by jewelry of a past generation.

No. 5.—A house gown evolved from a medley of lace, silk and satin in perfect accord with the modes

A PICTURESQUE PARIS FROCK WITH A FICHU OF CREAM SILK NET

The gown in illustration No. 4 might have been worn by one of Reynolds' fair sitters, so exactly does it follow the fashion of a bygone day, with its soft fichu and waistline brought up just under the bust. But it is in fact the latest production of the Rue de la Paix, whose makers have led us back to quaint modes and picture outlines for modern frocks. The material is a supple taffeta, in changeable colorings of old-rose and silver, an exquisite fabric. For the fichu, instead of the conventional chiffon we have a soft cream silk net, very filmy in texture, but rather coarse and large in mesh, giving it more character than the finer weaves. All about the edge of this runs a lovely piece of old yellow Valenciennes about two and a half inches wide. If you have any such in your possession, heirlooms from a lady of ye olden time, you will have as exquisite a gown as that owned by the most pampered spendthrift of to-day's great world. But if there is no such stowed away you can simulate it, and get a satisfactory effect by buying a good imitation lace in one of the real patterns, dipping it carefully in tea until you bring it to the right tone. Be sure to get a standard pattern, one of the good makes of imitation, and you will find the result quite charming. There is the greatest difference in reproductions of Valenciennes. Note how the fichu is draped by a band of black velvet between the shoulders. The girdle with its two ends, not tied at the waist, but hanging flat, is the smart treatment on the importations. Each tab has a daintily inlaid motif of the lace, mounted on net and very deftly put in by hand with French cunning.

EARLY AUTUMN FROCK IN BOLERO DESIGN

Many of the new designs for midseason wear give useful hints for limited wardrobes, even if the entire gown is not utilized. Drawing No. 8 gives a light-weight cinder-gray serge, with cross tuckings of chiffon to match, the bodice having somewhat the old Zouave jacket look and being decidedly in bolero effect. The arrangement of the skirt is quite delightful, an apron panel hanging loose below the knees, and met by side panels that fit close over the hips at the top and are sliced out to show the tucking. If you do not care to copy the model as it is, you can make use of the bodice as a blouse to go with a tailor skirt. Even a scrap of the skirt material will accomplish

No. 6.—Tailor suit of apple-green cheviot having round black satin collar and new deep skirt fold

No. 8.—Effective frock of cinder-gray serge with cross tucking of matching chiffon and tucker threaded with black velvet

it, for the greater part of the waist is in chiffon. The flat lace collar is supplemented by a tiny tucker of white tulle, laid in box plaits and drawn together by a narrow black velvet ribbon. This is one of the newest fads, this use of black velvet as a threading, and it is to be noted on all manner of costumes from simple morning blouses to elaborate theatre gowns and négligées. The suggestion is a good one for filling in low lace collars for cold weather wear. A black velvet girdle carries round to the back and hangs in a short sash.

AN ODD HOUSE GOWN

In sketch No. 5 there is a frock that may justly be described as scrappy, yet its very patchwork quality, since it has decided

(*Continued on page 96*)

No. 7.—Quaint fichu draped satin jacket, a new conceit to complete a charming house gown

This lovely hand-run lace fichu makes an attractive addition to a simple gown. From McCutcheon

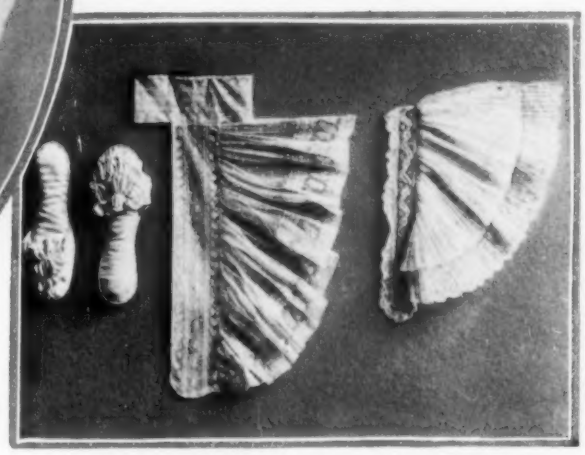
Camille Rogers poke of black and white beaver with white Prince of Wales tips. Imported by Louise

Draped toque of royal blue velvet with pink chiffon rose. Camille Rogers model imported by Louise

Exquisite négligée of soft rose satin draped with Lierre lace and caught with rosebuds. From The Boudoir

Walking hat trimmed with cat's hair cloth. From Crosby. New deep collar of fine batiste and baby Irish. From McCutcheon

Lovely kimono jacket of pale pink brocaded chiffon to wear with the négligée. From The Boudoir. Cap of Irish crochet



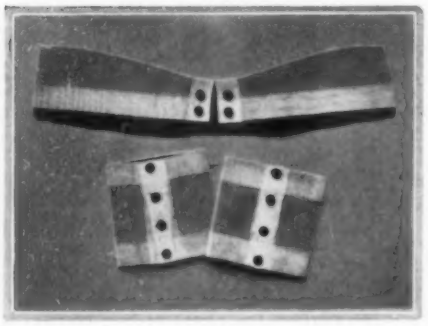
Dainty mules of shirred pink satin ribbon. From The Boudoir. Collar and frill of cream net and lace. Double frill edged with German Valenciennes. From McCutcheon

THREE ORIGINAL HATS—EFFECTIVE ROOM GOWNS AND CAPS—NOVELTIES IN JABOTS, MULES AND FICHUS

A French fichu of satin-striped chiffon and wide lace insertion

Cordelière bag of brocaded satin with fringe

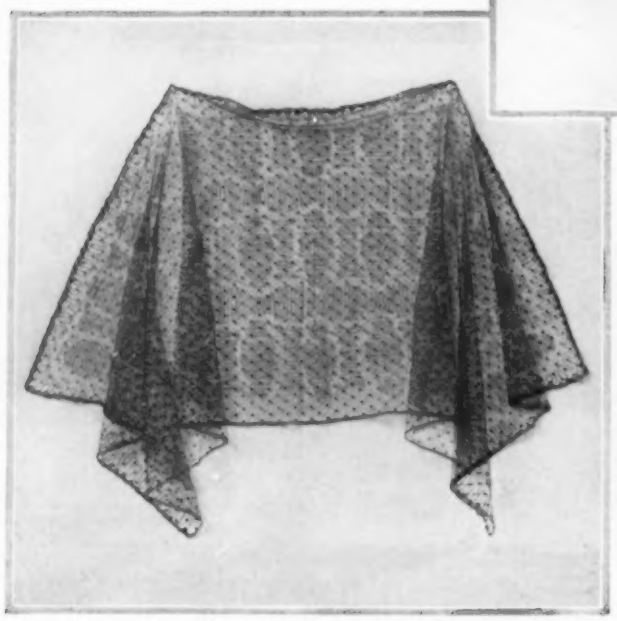
Back view of satin-striped chiffon fichu



Mourning set of lawn over black, trimmed with black buttons

Effective mourning scarf of crêpe with crêpe trimmings and lining of dull silk

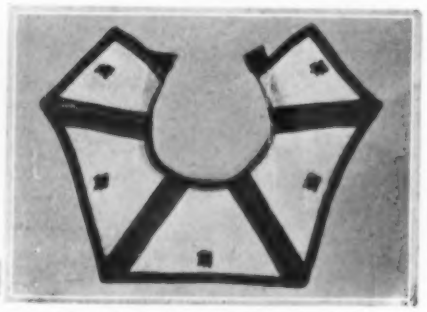
Attractive embroidered collar, inset and edged with crochet lace



Novelty veil combining a fine patterned and dotted net

Wide collar-fichu of finely plaited net, combined with lace

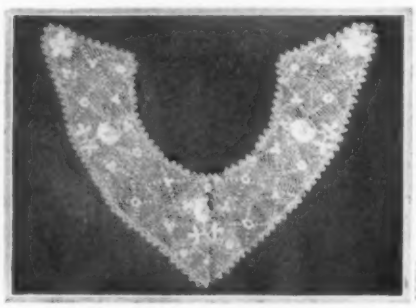
One of the new patterns in white lace appliqué net veils



Mourning collar of white crêpe, dull black beads and grosgrain ribbon

THE NEWEST ACCESSORIES OF DRESS—THOSE SMALL BUT ALL-IMPORTANT THINGS THAT MAKE OR MAR THE ENSEMBLE

FROM WANAMAKER



The Quaker collar, a new shape in fine Irish crochet lace

HANDSOME TAILOR COSTUMES OF SERGE AND VELVETEEN ON WHICH BRAID IS EFFECTIVELY USED

From M. and I. Weingarten

For descriptions and reverse views see page 82

Douglas Fairbanks plays preliminary season at "The Playhouse" in "A Gentleman of Leisure"

Henrietta Crossman and Minnie Dupree as the sisters in "The Real Thing." The photograph brings out the remarkable resemblance between the two

Donald Brian is starring in "The Siren" at the Knickerbocker, with a large supporting cast

SEEN *on the* STAGE

NO prophecy is so entirely without honor, at home or abroad, as that which makes bold, at this period of the year, to outline the shadows of coming theatrical events. There may have been a time when the promises of the managers, and the whispered announcements of the stars, had potency to thrill the ardent playgoer, but that time is past. The credulous devotees have too long starved on the shadow of the substance of the promises. Be it known on behalf of the managers that they know as little as the public and the paragraphers what the season may bring forth, and how their scheming may eventuate. It is all but impossible to reckon what proportion of the proposed plays will famish in the hinterlands, or what fates may befall the stars and their "vehicles" before they can win to a coveted post on Broadway.

But some elated manager, in some dim yesterday, set the fashion of advance announcements, and other managers, with foreboding silenced by enterprise, followed the example. Now the practice thrives apace.

For what it is worth, therefore, let it be set down in order, what the managers are about to do. Caveat Emptor!

George C. Tyler has some interesting importations in hand, chiefly Mme. Simone in a repertoire of two Bernstein plays and one by Rostand, in which she is to play in English; and the Irish Players, from the Abbey Theatre, in Dublin, who will give the little-known plays of John M. Synge, a few from the facile pen of Lady Gregory, and two of the Yeats poem-plays.

FRENCH ACTRESS WILL PRESENT ROLES SHE CREATED AT GYMNASE

Mme. Simone will commence her season with "The Thief," following this with "The Whirlwind," both of which were written for her by M. Bernstein. Louis N. Parker will make for her the adaptation of Rostand's "Princesse Lointaine," re-naming it the "Lady of Dreams." Concerning the Dublin Players, Mr. Tyler says that he has never seen greater ensemble acting in any company than that with which they disclose the Irish plays. They will likely be best remembered by Americans as having furnished asylum for the censor-pursued "Showing up of Blanco Posnet," presenting this play of Mr. Shaw's when it was denied hearing in London. The Première of "The Showing up of Blanco Posnet" was, naturally enough, attended by the full roster of London critics, all of whom came avowedly to applaud, and remained to express a budding sympathy for the censor. The play had made the fatal mistake of being dull.

"The Garden of Allah" which will open the Century Theatre, has received, according to Mr. Tyler, the noblest effort of which he is capable, and he begs to be placed on record before the curtain rises, as having said that if it fails to please, it indicates his own incompetency. Robert Hichens has dramatized his novel with the aid of a collaborator, whose identity he holds secret. The press agent for Mr. Tyler, however, has astutely given out that the lovely Mary Anderson Navarro has been credited with the work, and that he is not in a position to affirm or deny.

SCENERY FOR "YSOBEL" TO BE EMPLOYED IN A NEW "LADY GODIVA" PLAY

It begins to look as if the Century Theatre would in future house many imposing and spectacular productions, a kind of thing for which it is pre-eminently suited. The scenery that the temperamental Mascagni left on Leiber and Company's hands when he failed to furnish the orchestration of "Ysobel," is to be turned adroitly to use for Viola Allen. Louis N. Parker is concocting a new play on the Lady Godiva legend, in which Miss Allen will star, which is to be set about with the costly production prepared for "Ysobel." No title has been selected for the play.

Margaret Anglin will be the star of several gigantic productions at the Century, to be presented in a series of special matinees. Of these, "Antigone" probably takes first rank. This was given in the Greek Theatre in California a year ago. Maeterlinck's "Death of Tintageles" will be the first of these special performances, and "Medea" will be another. In addition to these, Miss Anglin will play in "Green Stockings," rehearse Israel Zangwill's "The Next Religion" for early presentation, and study the first act or so of the comedy for her particular use upon which Henry Arthur Jones is now at work. Gertrude Elliott will begin her season at the Maxine Elliott Theatre in "Rebellion." This play is said to give Miss Elliott the finest rôle she has played in America.

THE SPECTACULAR SUCCESSES OF THREE COUNTRIES PROCURED BY MR. SHUBERT

Lee Shubert, after an energetic summer on the continent and in London, brought home with him a long list of foreign successes, to which he will pin his faith for the new year. For Graham Moffat's "Bunty Pulls the Strings" Mr. Shubert will bring to America the entire original company, which includes the author and three members of his family. Professor Max Reinhardt's production of "Oedipus Rex" will be given under the Shubert banner at the Manhattan Opera House, with Martin Harvey in the cast. From Paris will come "Aimes des Femmes," a three-act comedy by Maurice Hennequin and Georges Mitchell, which has had a long run at the Theatre Palais Royal; "Balthazar," by Pierre Berton, author of "Zaza"; "The Mystery of the Yellow Chamber," a melodrama; "The House of Dances," given in Paris with Polaire; and a detective play called "Sherlock Holmes and Arsene Lupin," in which these two idols of fiction are set to outwit each other.

Mr. Shubert has also the American producing rights of the Reinhardt version of Offenbach's "Die Shoene Helene," which Oscar Hammerstein promised, under the title of "La Belle Helene" with Lina Cavalieri in the name part; and the pantomime "Sumurun" which Professor Reinhardt presented recently at the Deutches Theatre.

For a feather in his cap, Mr. Shubert persuaded George Bernard Shaw to entrust to his American exploitation the former's latest effort, "Fanny's First Play," in which all the dramatic critics of London are sharply satirized.

Gaby Deslys, picturesquely anathematized lately by Alan Dale as Gabrielle of the Lilies, will appear in a few days at the Winter Garden, replacing Gertrude Hoffman's "Saison des Ballets Russe," in a one-act dancing play called "Les Debuts de Clichine." With this Mlle. Deslys was thoroughly successful at the Alhambra Music Hall, in London. Other plays announced by Mr. Shubert are "Won't You Walk Into My Garden," by Cosmo Gordon-Lennox, husband of Marie Tempest; "Wireless Telegraphy," by Lastac and Revelle; "The Masked Venus," by Gaston Rondier; "Who Owns Helen," from the German; and, by American authors, "Next," by Rida Johnson Young, a barber-shop comedy; "Five Feathers," by Eugene Walter; "The Warning," by Arthur J. Eddy; "A Modern Marriage," adapted from the German by Harrison Rhodes, for Cyril Scot's starring; "Romance," by Edward Sheldon; "The Glass Houses" and "The Sin Register," two farces by Charlotte Thompson; and a play as yet unnamed, for displaying the charms and graces of William Courtenay. The Gilbert and Sullivan revivals which commenced with "The Mikado" last year and grew positively institutional this year with "Pinafore," will be continued, with De Wolf Hopper one of the featured members of the company.

Henry B. Harris is getting his season under way with as much dispatch as possible. Rose Stahl and Frank McIntyre are already appearing in "Maggie Pepper" and "Snobs." Robert Edeson will commence in a few days, a season with "The Cave Man," by Gelett Burgess, a farce-comedy which was originally intended for the joint starring of Florence Reed and Malcolm Williams. Helen Ware is in Boston for a few weeks before coming into New York with "The Price," by George Broadhurst. Elsie Ferguson will presently try her luck with Charles Nirdlinger's "Dolly Madison," and Edgar Selwyn will play the title-role of his own play "The Arab," which has had several "try-outs" as "The Dragoman" in the middle West. Clifton Crawford and Lucy Weston will be featured in "The Quaker Girl," and new plays will be produced by Charles Klein, Ramsay Morris and James Forbes.

Ruth St. Denis will start for India at the close of her vaudeville engagements and will meet Richard Tully there for conferences concerning her new play. Mr. Tully was the author of "The Rose of the Rancho." Miss St. Denis's idea is to have a play built about her dances, preferably those representative of the Yogi priests, toward which the dancer has always maintained a sturdy partiality.

As a final indication that the coming season will more truly feast the eyes than the mind, Werba and Luescher announce "Quo Vadis," to be given with Andreas Dippel, for which the scenery built for the Philadelphia-Chicago Grand Opera Company last season will be utilized.

Equally magnificent will be the presenta-

tion of "Kismet," by Harrison Gray Fiske, and Klaw and Erlanger, in which Otis Skinner has been cast to play the part Oscar Asche adorned in London.

MISS CROSMAN IN NEW PLAY

HENRIETTA CROSMAN in "The Real Thing," by Catharine Chisholm Cushing, current at the Maxine Elliott Theatre, suggests an interesting speculation on the limitations of actress-managers. Miss Crosman is nominally "presented by" Maurice Campbell, her husband, but that he is really her manager is a polite fiction. Miss Crosman manages herself.

It appears to be a common failing among clever women stars, particularly those of any versatility, to collect their several abilities into one part, and assail the public, horse, foot and dragoons, providing they have the necessary authority.

Miss Crosman is undeniably a brilliant actress, commanding a range of characterizations not to be despised by any collective half-dozen of her colleagues. She is adept at portraying the wise, patient, tolerant woman of middle-age, who sees and forgives, and finally sets right, the foibles of family and friends. She is not to be excelled in this country for the tart, acidulous comedy with facets that glitter, and all but blind. She plays the hoyden with a rare admixture of charm and robustness, and she flings a bundle of "feminine inconsistency," wrought of sudden rages and sudden smiles, into the inner hearts of her audiences. Few can compare to her in any one of these diverse portraits, but when Miss Crosman, left to herself and an indulgent woman author, introduces these characters seriatim in one comedy, the effect is a confusion worse confounded which the majority of good actresses would scorn to pattern after.

A stern and prudent manager is manifestly "indicated," to borrow a phrase from the medical diagnostician. Mrs. Leslie Carter, lacking this important curb, came finally to giving plays so compounded of the big scenes of her former successes that they resembled a "benefit performance."

Handicapped similarly, Miss Crosman is totally unable to redeem a play that has little merit of its own. "The Real Thing" was more happily titled originally, when it was known as "The Peacock and the Goose," for this suggested its primary virtue—the contrast between the two sisters played by Miss Crosman and Miss Dupree. Except for this juxtaposition of characters, interesting at first, the play is inadequate and amateurish. Reiteration follows reiteration, unleavened by suspense or surprise. A few smart lines are interspersed, here and there, through the wearying three acts, but the full course of the play is so completely given away in the first half of the first act that interest in it can scarcely be coaxed into life again by a near-epigram or two. Even that one artistic value of the piece growing out of the comic clash of character, is soon lost sight of in the maze of Miss Crosman's composite portraiture.

Minnie Dupree works earnestly, and gets results. She does more than merely to sketch in the character of the too-devoted mother and too-engrossed housekeeper. She produces the effect of continuing her part off the stage, a rare knack among players. It has been called the essence of all acting ability, a truism with which one is not likely to quarrel, though one may venture to call attention meekly to the fact that it is not the essence of all playing as we see it nowadays. The object seems mainly to focus attention upon that part of the character brought into the spotlight, and to ignore those gentle signs by which existence elsewhere is indicated. In short, Miss Dupree does by far the most important and most commendable acting in "The Real Thing."

Next to her in interest comes Albert Brown, an "old beau" depicted with creditable naturalism and a sure touch for comedy.

Frank Mills, the husband whose affections waver and stray under the strain of his wife's absorption in her children, plays the rôle as badly as it is possible to imagine. In the two speeches his part affords him, he commits every known offense against distinct utterance, naturalistic demeanor and pleasing characterization. He gestures like a semaphore, and rants through the lines with an unintelligent, sing-song delivery.

Marion Kerby played a charming "bit," and gave to the play its one moment of sincerity and feeling. Her presentment of the wholesome girl had length, breadth and thickness. Incidentally, Miss Kerby is obliged to make her points without any assistance from her star, with whom she plays her longest scene. Miss Crosman does not scruple to "flatten" the scene into which Miss Kerby pours such true emotion—another symptom calling for the services of a good manager.

"The Real Thing," however, is better than "The Duchess of Suds," by Miriam Michelson, which Miss Crosman used for a part of last season, and for all that its literary value cannot compare to Percy Mackaye's "Anti-Matrimony," the Cushing comedy has more dramatic fibre than did the philosophic satire. If this improvement represents a gradient that Miss Crosman will be able to follow upwards, the funeral baked meats may yet be warmed over for a festival, since this accomplished star, given a good play and judicious management, is one of the treasures of the American stage.

Dainty Julia Sanderson is the leading woman with Brian in "The Siren"

Ina Claire, one of the youngest and most charming players at the Folies Bergere

Willette Kershaw, last seen in "The Country Boy," wins success in "Snobs"

Rose Stahl has opened the Harris Theatre, once The Hackett, with "Maggie Pepper"

"THE GIRL OF MY DREAMS"

JOHN HYAMS and Leila McIntyre in "The Girl of My Dreams" began the New York season early in August at the Criterion Theatre, after a creditably long career in Philadelphia and Chicago last year.

The piece is not remarkable for anything except its smooth level of mediocrity, and the occasional moments it boasts of excellent stage directorship. It comes under the head of "musical comedy," in the latest and least desirable significance of the term. Its music is neither good nor bad, sometimes pleasantly tinkling, but invariably commonplace. Karl Hoschna is the composer. He has refilled his bottles till the vintage has grown thin, and faintly reminiscent. Nothing in "The Girl of My Dreams" approaches "The Yama Yama Man," or even "Every Little Movement."

There is a plot of sorts, for which credit is given on the programme to Wilbur Nesbit and Otto Hauerbach. The antecedent sources are not mentioned, though any habitual playgoer can probably cite most of them. One sentence is lifted bodily from William J. Hurlbut's unfortunate "New York," and Alice Hills, to whose lot it falls to speak it, cannot wrest the laurels from Mary Shaw, its "creator." But this must not be construed as belittling the very considerable ability of Miss Hills. She is new to Broadway, but she has the gift of drollery and delicate burlesque.

Miss McIntyre has a nice personality, which she has the knack to send over the footlights, but she hardly measures up to the requirements of a star, nor does her capable co-worker, Mr. Hyams. Both are efficient and painstaking and, as yet, quite uninspired.

Carrie Bowman's oppressive pertness has no place in a Broadway cast. Percival Aylmer has the rudiments of a character actor, and Irving Brooks has a good comic sense. Ray L. Royce, the delectable old Quaker father, stepped straight from a lane in Germantown. His make-up, admirable in every point, is conscientiously harmonized with his speech, his demeanor, ever his soothing and benevolent gait. He is one of that small company of "character actors" who do not consider their duties done by their parts when they leave the dressing room and the make-up box. Harold Forbes is a fair addition to the cast.

Taken by and large, "The Girl of My Dreams" eludes the cataloguing genius by virtue of its defects no less than by its values. It could safely defy a chronicler to say aught for it or against it, with any degree of fervor, but for the fact that Frank Smithson has put into the staging of its choruses some ingenuity and originality, and apparently no end of hard work.

DRAMATIC NOTES

DOUGLAS FAIRBANKS began what Mr. Brady calls the "preliminary season" at The Playhouse the latter part of last month, in "A Gentleman of Leisure." It is not known why Mr. Fairbanks's season is called "preliminary," except that the permanent uses of The Playhouse are for a repertoire company headed by Grace George, and it may be that the irrepressible Mr. Brady is "saving up" the honors of really inaugurating the season. In "A Gentleman of Leisure" are George Fawcett, Jeffries Lewis and Ruth Shepley.

Donald Brian is trying his luck as a star in "The Siren," by the authors of the "Dollar Princess," at the Knickerbocker Theatre. A review of the piece will be made in the following issue of Vogue. In the company supporting the young star are Julia Sanderson and Frank Moulan, from "The Arcadians"; Elizabeth Firth, Pope Stamper and Will West, from "The Dollar Princess."

"Maggie Pepper" is at the Harris Theatre, recently purchased by Henry B. Harris and given his name instead of "The Hackett," by which it was formerly known. "Maggie Pepper," be it known, is Rose Stahl's first relief from "The Chorus Lady" in five years, and has been sanctioned by the severest critics of Chicago. It is written by Charles Klein.

No. 1.—School frock of dark blue serge effectively trimmed with wide black braid

No. 2.—Smartly cut model of brown velveteen outlined in a heavy silk cord

No. 3.—Of white linen with Irish lace collar and cuffs and black velvet belt

No. 4.—Dainty frock of white voile with ruffled skirt and Irish lace fichu

The YOUNGER GENERATION

THE French children I find very quaint and pretty, but they have the appearance of miniature women with Empire waists, narrow skirts and bonnets made of the same material as their frocks and trimmed with flowers. They make very dainty little pictures, though the Parisian style does not appeal to the sensible American mother. It is in England, the land that is noted for its beautiful children, that we find perhaps the best dressed children in the world.

Simplicity is the key-note of all well-dressed little people. A child is only attractive and lovely if it is simple and unaffected. One cannot begin too early to cultivate good taste in dress in children, and ideas of suitability and discrimination.

THE INFLUENCE OF A CHILD'S SURROUNDINGS

A child who from his or her earliest days has been brought up amidst rooms furnished in harmonizing colors, whose earliest artistic taste is helped daily by seeing a home that is at once homelike and yet beautiful, and who is always dressed in colors that tone in with each other, grows up with a far greater sense of beauty, with a far greater sense of art, than does the little one whose home, although costly and magnificent, is filled with colors that clash, and so entirely spoil their individual beauty.

Mothers that wear startling clothes, although they may dress their children in the neatest and quietest costumes, are, nevertheless, forming a sense of taste in their daughters' minds.

CARE IN SELECTING COLORS NECESSARY

Nobody can look well who is dressed in unbecoming clothes, and often the appearance of a very pretty child is spoiled by her dress clashing with her eyes and hair. If your little girl is dark and has a sallow complexion, do not dress her in olive green, as that color accentuates her sallowness, while a red dress will often make her skin beautiful. Some very blond children look very well in red, while to others it is very trying; find out whether your little girl can wear it or not, and dress her accordingly. Remember that a stranger seeing your little one dressed unbecomingly will always think with pity of the atrociously bad taste of the mother. If you follow the designs illustrated and are careful in your selection of color, your girls will be well dressed.

SMART DESIGNS IN FROCKS AND COATS

An attractive school frock made of fine navy blue serge with bandings of wide black silk braid is illustrated in sketch No. 1. The square collar is outlined with the braid, as is the diagonal closing line of the bodice, which is marked by tiny black satin buttons, also continued on the side closing of the skirt. A heavy silk cord finishes the raised waist-line, and the square-cut neck has a narrow turn-over collar of white crochet lace. This frock is cut on the simplest of lines, its distinction lying in the effective use of the bands of black silk braid, which is the smart trimming this season for children's clothes.

A charming coat for a little girl would be that of brown or black velveteen sketched in No. 2. The cape and cuffs are outlined with a heavy silk cord which ties in the front and is finished with tassels. The hat is very soft and quaint and has the effect of being tied and draped with the cord and tassels. This is simple and yet at the same time dressy and effective.

The model sketched in No. 3 was made of very fine white linen, the yoke and cuffs of Irish lace, and a quaint button effect was carried out that was very attractive. The belt was a very marked feature; it was of black velvet, about three and one-half inches wide, with a flat bow at back and front.

For a slender girl of fourteen or fifteen the frock of white voile with a fichu of Irish lace, as shown in sketch No. 4, would be most attractive.

ATTRACTIVE BLOUSE MODELS

The waist illustrated in sketch No. 5 is of écru net tucked in one-eighth-inch tucks. The way the sleeves are set in is very new. It carries out the kimono idea, but the piping breaks the line. Cream satin is used for the piping and fold down the front. The small buttons are of the satin. This waist would look equally well made of fine batiste and having pearl buttons substituted for the satin ones. The large side frill is tucked part of the way and then left to fall loosely. With the batiste waist a dainty lace edge would make a very effective trimming. This waist would be very pretty and suitable to wear with a tailored costume.

The charming blouse sketched in No. 6 features the introduction of color, which is particularly smart this season and especially appropriate for youthful designs. This model is of white marquisette with a hair-line stripe of pink, and the odd revers is of plain pink marquisette embroidered in heavy white floss and having insets of white crochet lace; a simple and altogether attractive blouse of clever designing.

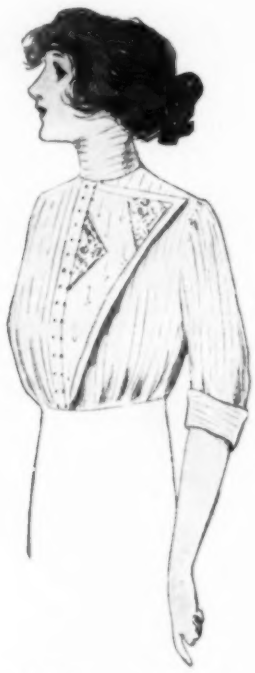
Reverse views of these models are shown on page 60.

Note: Vogue will cut patterns of the models shown on this page at the following prices:

Misses' Clothes (from 12 to 16 years, or 32 to 34 bust). Whole suit, gown or long coat, $3.00; any part of costume, $1.50.

Children's Clothes (up to 10 years). Whole dress or long coat, $1.00; guimpe, blouse or skirt, 50 cents.

No. 5.—Long sleeved blouse of tucked écru net trimmed with tiny satin buttons and a wide frill



No. 6.—Of pink and white striped marquisette with a revers of pink, embroidered and inset with crochet lace

Tecla

NEW YORK
398 Fifth Avenue

PARIS
10 Rue de la Paix

NICE
16 Avenue Masséna

LONDON
7 Old Bond Street

No. 1880 No. 1881 No. 1882 No. 1883

VOGUE PATTERN DEPARTMENT

No. 1880.—Long coat of reversible tweed cut on smart lines. The shawl collar and deep cuffs show the reverse side of the material, which may be plaided, in stripes or of a contrasting solid color. The coat is cut with a deep tuck over the shoulder, under which the sleeve is set in, and which continues stitched the full length in front and part way at the back. This tuck gives a strictly tailored aspect to the garment and obviates any difficulty with the set of the sleeve, that most important part of tailoring. The belt is in two pieces, buttoning over with a round end both back and front, a similar effect being carried out in tabs on the cuffs. The broad panel of the back is stitched part way below the belt and finished on either edge with four buttons below which the wide box-plait hangs free. The materials required to make this model are 5 yards of reversible cloth, 50 inches wide, and 12 buttons. Pattern cut in eleven pieces. Price $1.

No. 1881.—Attractive one-piece dress of burnt almond colored lansdowne with pipings, loops and girdle of the same shade of satin and buttons of black velvet. The bodice is cut with the sleeves set in stitched armholes, the sleeves themselves being finished with deep cuffs in gauntlet effect. The front side closing is finished with a trimming of buttons and loops, which is also featured on the cuffs. The three-piece skirt, measuring two yards around the bottom, has a back panel with side band extensions, also trimmed with the loops and buttons. A high collar of deep écru net completes this smartly severe costume. The materials required to make the waist are 1⅞ yards of goods 44 inches wide, ½ yard of satin for piping, loops and belt. Pattern cut in seven pieces. The materials required to make the skirt are 3¾ yards of 44-inch material, ¼ yard of satin for piping and loops, ⅞ yard of belting for girdle foundation. Pattern cut in four pieces. Price 50 cents for waist or skirt.

No. 1882.—Distinctive frock of blue light-weight cloth combined with blue and white striped silk and finished with a high collar of écru point Venise lace and a girdle of black velvet. The bodice has an over-drapery cut in one piece, extending over the shoulders in a deep point on the sleeves and running down to the girdle in points at the front and back. The waist opens on each shoulder, outlined there with tiny black velvet buttons. The skirt, which measures two yards around, has side seams and is gathered to a slightly raised waist-line. A band of the striped silk pointing deeply in front, with a row of the small black velvet buttons at the sides, is the only trimming. The sleeves over which the bodice drapery points in cap effect are closely fitted and shaped down over the hand. The materials required to make the waist are 1½ yards of the plain goods 54 inches wide, 1¼ yards of the striped material 36 inches wide, ½ yard of allover lace 20 inches wide, ½ yard of velvet for girdle, buttons and piping. Pattern of waist cut in seven pieces. The materials required to make the skirt are 2½ yards of plain goods 54 inches wide, 1¼ yards of striped material 36 inches wide, ⅞ yard of belting for the girdle foundation. Pattern of skirt cut in five pieces. Price 50 cents for waist or skirt.

No. 1883.—Effective costume of brown velveteen combined with tucked brown chiffon over white, finished at the neck with a frill of finely plaited net. The waist is cut with velveteen fronts fastened down the center with tiny brown satin buttons, and the side-bodies and sleeves, cut in one piece, are of the tucked chiffon. The skirt, made with slightly raised waist-line, has pointed insets at the sides of the chiffon, which continue in effect the side-bodies of the waist. The plain velveteen skirt, measuring two yards at the bottom, is cut with side seams outlined with small satin buttons. The materials required to make the waist are ⅝ yard of plain goods 36 inches wide, 2 yards of brown chiffon 45 inches wide, and 1 yard of white chiffon, ¼ yard of satin 36 inches wide cut on the bias for the girdle. Pattern cut in five pieces. The materials required to make the skirt are 2¾ yards of the plain goods 36 inches wide, 1¼ yards of brown chiffon 45 inches wide, ¾ of a yard of white chiffon, ⅞ of a yard of belting for girdle foundation. Pattern of skirt cut in five pieces. Price 50 cents for waist or skirt.

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O'CONNOR & GOLDBERG

NEW ADDRESS FOR INTERSTATE ORDERS **208 WABASH AVENUE, CHICAGO, ILLINOIS**

Chicago Retail *O-G* Stores for Women, 23 East Madison Street in the Heyworth Building—and 205 State Street (Second Floor by Private Elevator)

Alice Maynard

Announces

the opening of a special department where

Cleaning and Dyeing
"of a different sort"

will be done. For a long time we have appreciated the need of such a cleaning and dyeing department, where the most delicate fabrics and the finest gowns might be sent without fear of injury of any kind.

We now have perfected a service whereby our experts, through a new and exclusive process, are able to guarantee results which cannot be secured at the ordinary shop.

Alice Maynard patrons can send us articles in the morning with the assurance that they will, except in unusual cases, be delivered the next day. And for Vogue readers, living outside of New York, we can offer the same personal attention to articles received by mail or express that would be given garments left at any of our stores.

We would be glad to have you call or write us for further details about this new and unusual service.

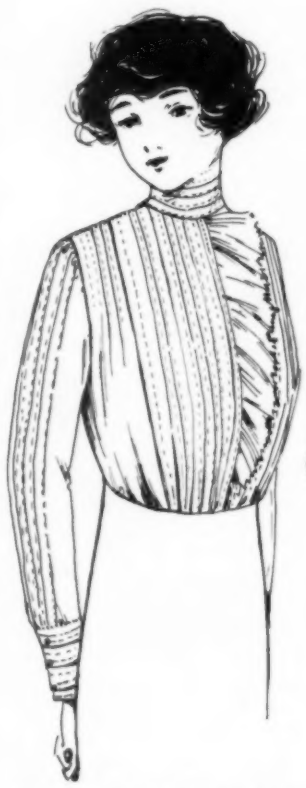
Alice Maynard,
22-24 West 22d St.
510 Fifth Ave. 381 Fifth Ave.
New York

Phone—Gramercy 1340

ATTRACTIVE DESIGNS *in* AUTUMN SHIRTS

Of mummy cloth, with scalloped front fastened with pearl buttons. Four tucks over each shoulder give the necessary fulness. The plain sleeve has very little fulness at the top and is finished for cuff links

Useful shirt of fine French flannel in cream striped with purple for autumn sporting wear. The visible machine-stitching on the patch pocket, cuffs, collar, yoke and armhole add to the smart effect



Very fine marquisette blouse with tucked front and back. A plaited frill trims one side and the blouse fastens at the back. The sleeve is tucked its entire length, and finished with a deep, tucked cuff

Tailored model of heavy cream crêpe. Inch-wide, stitched tucks and a box-plait trim the front. The sleeve is plain, slightly full at the top and finished at the wrist with a tucked cuff. Models from McCutcheon

BONWIT, TELLER & CO. announce the opening, about October 1st, of their new building at 5th Avenue & 38th Street.

The new establishment, perfectly appointed in every respect, will be a revelation of good taste and satisfactory service to fashionable and discriminating women. Spacious, well lighted and located in the center of the Fifth Avenue shopping district, the new building offers every facility for the convenience and satisfaction of our patrons.

Bonwit, Teller & Co.'s moderate prices, long favorably known to the shopping public, will be maintained in the future.

Bonwit, Teller & Co

Fifth Avenue and 38th Street

PHILADELPHIA **NEW YORK** **PARIS**

Spencer Corsets Are More Than Merely Custom Made

An original copyrighted measuring system gives our staff of skilled designers an accurate chart of your figure. From this chart a corset is *designed* especially for you, to meet your individual requirements.

Your Spencer Corset is made to fit your figure, *but with certain corrections*, so cleverly arranged that they add to your comfort and yet conform your figure to fashion's latest lines.

It creates that splendid poise of carriage which gives an inexplicable appearance of slenderness to the stout figure, and which adds to the slender figure an irresistible grace.

A Remarkable Guarantee

Our perfect designing system enables us to guarantee that the Spencer Corset will retain its original shape until worn out.

Remember, please, this is not a mere claim. It is an *absolute guarantee*—backed up by our twelve years of experience and unusual success in the art of correct corseting.

Spencer Corsets are made in both front lace and back lace styles.

The cost of the Spencer is no more than you pay for an ordinary custom made corset.

For the convenience of out-of-town patrons, we have branch sales parlors or resident fitters in most cities. Where not represented, we supply a simple set of self-measuring directions and guarantee absolute satisfaction or money refunded.

Call or write for information about the Spencer Service. Ask for Folder C, illustrating latest corset styles.

The Spencer abdominal supporting corset for obesity during and after the maternity period, etc., is prescribed by leading physicians.

Spencer Corsetieres

13 West 38th Street, New York

Just Off Fifth Avenue

NEW CANDLE SHADES *and* CUSHIONS

THE new lamp and candle shades are to be ranked among the decorative features of a room, and there are numberless designs to be obtained, varying from the elaborate silk ones in vivid rose pink, green, crimson, or Nattier blue, veiled in gold or silver fish net and ornamented with small roses of satin ribbon in delicate Pompadour or faded tints, and an edging of gold lace, to the simpler ones made of accordion-plaited and flowered paper. The former are of course intended for drawing rooms and boudoirs and are very chic and expensive, being copied from French models.

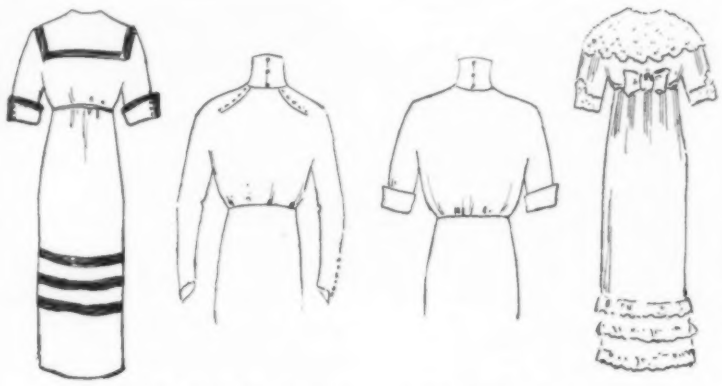
There are few objects in the furnishing of a room that better betray the taste of the owner than the selection of the candle shades. The shops are filled with over-elaborate and over-decorated ones that are at once an offence to the eye and to the good taste of the fastidious woman, and the selection for the different rooms of the house must be made with great care.

An extremely effective shade for a library was seen which was developed in deep claret-colored silk applied plain to the frame. Running from top to bottom of the shade were stripes of velvet ribbon, an inch and a half in width and slightly darker in color than the silk. These stripes were put on in an irregular fashion. On one side was a group of three, at intervals of half an inch; and on the other side two stripes, the same distance apart. Around the bottom was a design of leaves and flowers, done in very heavy claret-colored floss silk. The effect was very rich and original.

Among the prettiest and simplest candle shades recently seen were some of white paper painted by hand. Around the center ran a band three inches wide, painted in solid flame color. At the edge of this was a scroll design very delicately done in the same color, and lightly touched with gold paint. These shades are a glorious color, and especially lovely when the light shines through. In some the broad stripe of color was broken on either side by the insertion of small, oval pictures in black and white, reproductions of Watteau scenes.

Among the endless designs in cushions, the newest, and one which bids fair to supersede the usual square shape, is the round cushion about a foot in thickness. These are always covered in plain colors, and the material is usually satin. This is put on full, top and bottom, drawn in tight folds to the center and fastened under a large button covered in the same material. Around the sides of the cushion, about six or seven inches apart, is a heavy silk cord matching in color, and the satin between the cords is also full, and drawn tight, fastening beneath. These cushions are made up in satin of every color, but usually in the dark, rich shades. They are also seen in black satin, which is particularly effective when used in rooms decorated in black—that curious and latest English fad in decoration. An extremely handsome one was seen covered in black velvet. A charming novelty is the oblong and embroidered cushions which are used as foot rests. These are approximately two and a half feet long, a foot wide, and the same in thickness. They are stuffed with hair, and are not yielding like the down or feather pillows. One recently seen, which was covered in black cloth, closely embroidered in heavy silk of different colors, with a raised design in gold braid, was most striking. Surely a foot rest *de luxe*, and only intended for dainty slippers to rest upon!

Be on the watch for our Autumn Shopping Number dated October 15th. It will greatly facilitate all your purchases for the ensuing season. The most complete guide to the shops that is published in America.



Reverse views of models Nos. 1, 4, 5 and 6, shown on page 54

Reverse views of models Nos. 2 and 3, shown on page 54

Reverse view of blouse No. 1, shown on page 58

Reverse views of blouses Nos. 2, 3 and 4 shown on page 58

If you are in doubt about the interior decoration of your house, write to Murphy Varnish Company's Department of Decoration, send your floor plans and ask for color scheme and advice. While this service is offered without cost to the customers of Murphy Varnish Company's materials, it will prove most valuable to you. Mention the character of wood used and the exposure of the house.

SAMPLE panels, showing the treatment recommended for your woodwork, will be sent together with samples of wall paper and draperies, with suggestions for the complete fittings in all rooms. This gives you access to the best selection offered in the New York shops.

When Murphy Varnish Company Stains and No-gloss Varnish are employed for the standing woodwork and Transparent Floor Varnish for the floors, you may know that the best has been used, as the effect will testify.

For Colonial interiors Semi-gloss White Enamel is recommended with Mahogany Stain for doors.

Address Department of Decoration

Murphy Varnish Company

345 Fifth Avenue **New York City**

Buy Albrecht Furs

At Reduced Summer Prices

PRUDENT people buy furs now and save money by taking advantage of summer discounts on ALBRECHT FURS, made of skins purchased by us direct from Northwestern trappers.

To attract orders early and avoid the rush later, we offer until September 30th, 1911,

15% DISCOUNT OFF
CATALOG PRICES.

Example:—Model 140 and Pillow Muff, as illustrated, Natural Minnesota Raccoon, guaranteed. Special reduced price of set..... **$36.55.**

1911-12 CATALOG OF ALBRECHT FURS

now ready. Gives valuable information how to choose furs—their description and actual name in plain English, also their corresponding trade name and definite prices—color photographs from actual furs—interesting facts not procurable elsewhere. You'll want it to make an intelligent selection. Sent free. Write for Catalog No. 15 NOW.

Ask the best dealer in your town for ALBRECHT FURS. If he hasn't them, write us direct—we will fill your order express prepaid upon receipt of price.

References: Any bank or Mercantile Agency.

E. ALBRECHT & SON

ESTABLISHED 1855

6th & Minnesota Sts. Station "F", Saint Paul

Mrs. Osborn-Co.

24-26 East 46th Street

Paris NEW YORK Newport

Creators of Fashion for Women

Gowns Millinery Furs

Our new department is now showing Imported Lingerie of exclusive designs and finest fabrics.

It Makes a Wonderful Difference

in the look of your silverware when you clean it every week with

WRIGHT'S SILVER CREAM

Used by over a million American women. A perfect silver polish in paste form (not powder), as soft and smooth as cream and just as harmless to both your silver and your hands.

Removes all dirt, dullness and discolorations from silver, gold and other metals—restores their original brightness. 38 years on the market.

Be sure you get the genuine "Wright's Silver Cream" from your dealer.

A large sample jar sent for 6 cents (in stamps)

J. A. WRIGHT & CO.
190 Court St., Keene, N. H.

Hurm Art Shop

277 Fifth Avenue
near 30th Street, New York

Art Needlework Materials, Bric-a-Brac, Foreign Novelties

Black Forest Embroidery

A LARGE collection stamped on Tyrolean linen now ready for Fall and Christmas. This work is most attractive, done in harmonizing shades of cotton. A number of attractive pieces prepared and now ready, suitable for Bazaars, Sales, etc. The special designs for dining rooms, bedrooms, and decorative pieces, are commenced, with materials to finish.

Oblong cushion tops, like illustration. Price, $3.00, commenced, with materials to finish. Guest towels, commenced, with materials to finish, $1.50. Center pieces, $2.25. Tea cosies, $2.50. Handkerchief cases, 85 cents. Glove cases, $1.25. Large work bags, $1.25; with cord and rings, $1.50.

Hemstitched tea cloths, commenced, with materials to finish, $4.50. Scarfs for bureau or sideboard, commenced, with edge to be scalloped, $4.50. Center piece, with six plate doylies, commenced, with materials to finish, $4.50. Estimates for other pieces cheerfully given.

Just received, a large stock of beads, in all shades, suitable for embroidery, bead bags, necklaces, etc. Venetian beads in various shades and designs. Colored designs for bead bags. Clasps, all sizes, for bags and purses. Old bead bags mended. Monograms for household linens designed and embroidered. No catalogues.

The WELL-DRESSED MAN

Attractive necktie of green silk with bias stripes in white

New necktie of diamond patterned silk with Persian stripes

ON every hand we have had drummed into us so much regarding the English ideas of dress within the past few months that one might suppose our fashions were as different from theirs in character as those that have marked epochs in the history of attire. But it is, of course, all very silly unless it is the smart fashions of London that have been contrasted with the vulgar fashions of New York to form a basis of comparison, for in the correct styles of the two there have never been any real points of difference. True that in such things as the more general wearing of silk hats there than here—or perhaps I should say in the more general wearing of formal clothes in everyday business life, of which the silk hat is an accompaniment—one might have noticed a difference in custom, but since our best fabrics are very largely imported from there, and always have been, and since our best tailors have always looked there for their leads in cut and finish, and our best haberdashers have watched closely the foreign mills and makers, and our leading hatters have kept the English shapes, and our boot makers have favored the English styles—where, indeed, the English ones have not followed ours—all this talk about the English tendency in our fashions of this autumn is really a bit absurd. If we are to compare the poor style dress of this country with the correct dress of England—be it along formal or country lines—we might just as well compare the two in this country and be done with it, for where has the correctly made evening suit or frock coat or morning coat of New York differed from that of London, or where has not our hunting dress, our polo dress—indeed, our riding dress in general, for even our best saddles and bits are of English make—our golf dress or tennis dress, been the same in every essential point? It is not that the English influence is any stronger than it has ever been that has made us hear so much of it this year, but that perhaps more of the makers and shops are giving it closer attention and making it more widespread than usual.

THE CONDUIT, GUARDS AND RAGLAN STRIKE THE AUTUMN NOTE IN OVERCOATS

However, such has been the main topic of fashion talk, and its tendencies are not only to be seen in the increased importations of foreign fabrics and things made up, but in cuts and finishes. The "Guards coat," with its side plaits and closely belted back; the loose, roomy "conduit" coats of rough English, Scotch and Irish materials; the loose, flaring raglans, and the English raincoats of various waterproofed fabrics with large, buttoned pockets and waterproofed velvet collars and cuffs, like that shown in the accompanying photograph—all of these strike the autumn note in overcoats, while in evening, frock and morning coats, the latter now less commonly braid bound, the English cloths, cuts and finishes are the correct fashion. Let me repeat again that none of these are in the least unusual here (for, if I remember rightly, I spoke especially of the loose, flaring, cape-like raglans and conduit coats last autumn), but that the styles are simply becoming more general, and are not, as formerly, the property of an exclusive few.

THE SMART DRESS OF ENGLAND AND AMERICA ESSENTIALLY ALIKE

So with the soft-ribbed lapel, the sloping, unpadded shoulder and the unstiffened and unpressed sack coat. Perhaps it may as well be called English, as a means of distinguishing it from the square-padded shoulder, strong front, creased-seam, "peg-top" trouser sack suit of the cheap American custom tailor (he has been a far greater offender than the "ready-to-wear" clothing maker), though as a matter of fact no good American tailor would make, or well-dressed man would wear, such a suit as this if London did not exist. Of course in the period just following the Spanish-American war the short coat and "peg" trousers was a fad that for a while really amounted to a fashion, but among men of good style it was dropped just as soon as it became common, and the latter variation—that is, the "prizefighter" shoulder and the flaring,

(*Continued on page 64*)

English raincoat having large patch pockets, and spot-proof velvet collar and cuffs

The Schwartz Corset

A high-class clientele of women who know, attest to the fine figure fashioning of this matchless creation.

Fall and Winter Schwartz Styles

are now ready for your inspection; also

Many Parisian Corsets

brought to America by MME. SCHWARTZ, who has returned from the Paris Fashion Conferences and who now places her personal services at the disposal of her patrons.

Custom-made Corsets Only from New Imported Materials

MME. S. SCHWARTZ
Corsetiere
12 West 39th Street, New York

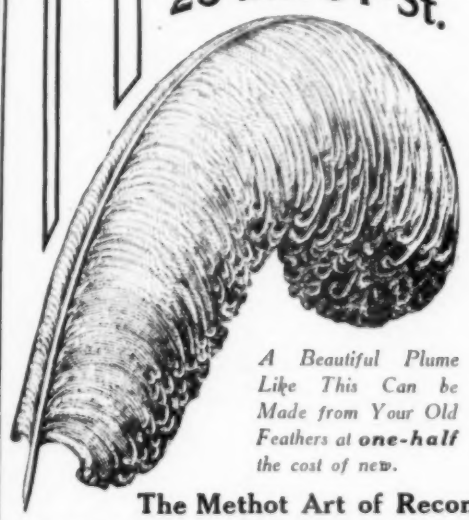
'Phone, 4882 Murray Hill.

Methot
29 West 34th St.

Fall Ostrich Feathers
OF QUALITY

Within the Reach of Every Purse

Everything in Ostrich Plumes Sanctioned by Fashion.



A Beautiful Plume Like This Can be Made from Your Old Feathers at ***one-half*** *the cost of new.*

French Plumes
Methot Willows
Fancy Feathers
Gouras
Paradise Feathers

The Methot Art of Reconstruction

Old Feathers, Broken Tips, Odd Pieces that you may consider worthless can be transformed by METHOT into Stunning New Plumes or Fancy Feathers at ONE-HALF THE COST OF NEW.

Special attention given to MAIL ORDERS. Visitors to New York may leave their Old Feathers for reconstruction or renovation and have them returned by Mail. METHOT workmanship is UNSURPASSED.

Ask to see the NEW GOURA—it is more effective than the prohibited Aigrette.

BLEACHING—CLEANING—DYEING—CURLING

H. METHOT, French Feather Dyer and Dresser
29 WEST 34th STREET
3 doors from Oppenheim, Collins & Co. 2d Floor Take Elevator
NEW YORK

Some new Velour Tailored Hats may be had in any shade originated by

ATCHISON & CO.

170 FIFTH AVE., NEW YORK CITY
Nelson A. Elsasser, General Representative

Andrew Alexander
Sixth Avenue, New York

THE new models in boots for men and women in weights suitable for Autumn and Winter use, are ready.

¶ *But* those who prefer low cut shoes to wear during our beautiful Autumn weather will find a very complete stock of pumps and oxford ties, in the various leathers, tan and black.

Early in October we shall occupy the building

548 Fifth Avenue, at Forty-fifth Street, in connection with our present business at Sixth Avenue and Nineteenth Street.

Stock and Service will be alike at both stores — the best we can give.

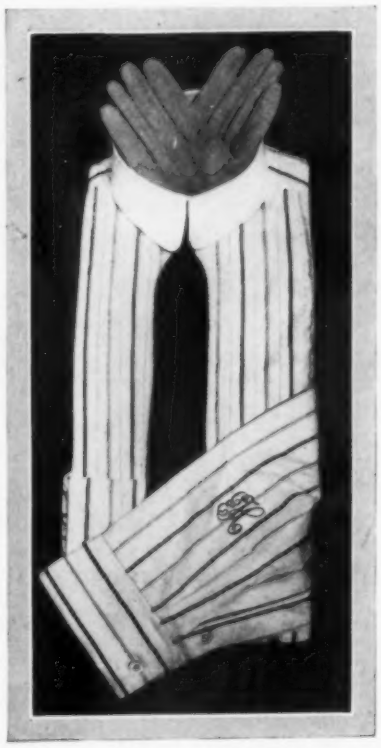
THE WELL-DRESSED MAN

(*Continued from page 62*)

creased-seam coat—never did get into smart use. An Englishman has usually been characterized rather by the looseness than figure-fitting effect of his clothes, but in his conservatisms and exaggerations—for of the latter he has had many—he has always been paralleled closely by the best tailors here, with the result that the smart dress of his end of this country has always run along the same lines.

STATUS OF THE FROCK COAT AS COMPARED TO THE MORNING COAT

Again, in the matter of the status of the frock coat as compared to the morning coat—a thing concerning which there has been a good deal of discussion lately—the so-called English tendency, ascribed to the apparent preference of King George for the former model, should not be given more weight this season than the history of dress has proved that such tendencies deserve. I don't know whether I am making my point quite clear, but it is just this, that the fashions of the two lands have always been so closely related that in this particular year and case there is no more reason for attributing this change, if change there is to be, to special English influence, than to the almost unfailing effect of style popularity. It was following the years of the universal wearing of morning coats—then called "cutaways"—that we adopted the frock as our garb of formality, and if some men again put aside the morning coat for the frock it will be not because of English example, though perhaps coincident with it—but because of the great popularity of the former. As a general fashion, however, it would now be as misleading to banish the morning coat as it was to banish the frock in the first season of its style waning. Neither has ever entirely gone out, and—at least for years to come—I think it is safe to say that neither will ever entirely supplant the other.



Autumn-weight wash silk shirt in blue, striped with blue and catawba

SELECTION OF MATERIALS MORE ONE OF GOOD LOOKS THAN OF FAD OR FASHION

More and more a waste of time has it become in recent years to attempt to specify certain fabrics and certain patterns and colorings as pre-eminently smart, and this whether in suits of one kind or another, or in shirts, neckties and general haberdashery. The fancy weaves in worsteds, cheviots, serges, homespuns and the rest, though each year perhaps more numerous, are rather more likely than not to be at the expense of good style, and in the older patterns the matter of stripe, check or plaid is much more one of intrinsic good looks than of fad or fashion. In shirts we have seen the silk and the silk stripe effects become common in all the shop windows; in hosiery the tubular and accordion rib design are universally in evidence; in neckties the narrow knit and crocheted silks, of varying quality and design; the folded four-in-hands of silk, satin and crêpe; and even the wide-ended scarfs in stripes, small figures or Oriental patterns, are an old story; and in collars, gloves, handkerchiefs, studs, buttons and pins there is nothing distinctly new.

SILK SHIRT, TAN SHOES AND NEW NECKTIES

With the shirt (shown herewith) of wash silk in a delicate shade of lavender marked with silk monogram on the sleeve, and dark purple crocheted tie; with the two styles of tan leather shoes for informal day wear, to which might be added the calf, the patent leather buttoned boot with kid top, the low shoe, and the evening pump, and with the diagonal Persian stripe ties, the season's fashions in these things are as well portrayed as they could be with a dozen illustrations, and so through the whole category of autumn dress. It is a season of few fads but great latitude.

Russet boot for general wear, with heavy extension sole

Low shoe in Blucher cut, with extension sole and square heel

A SECRET FROM BACCHUS

He who but sips from Bacchus' spring,
'Tis said, that like a bird will sing.

And he who little drinks and more
Will like the lusty lion roar

But he who drinks too much, alas!
Will bray himself into an ass.

So, though your bowl fills like the spring.
Drink only, friend, that you may sing.

PAUL STEVENS.

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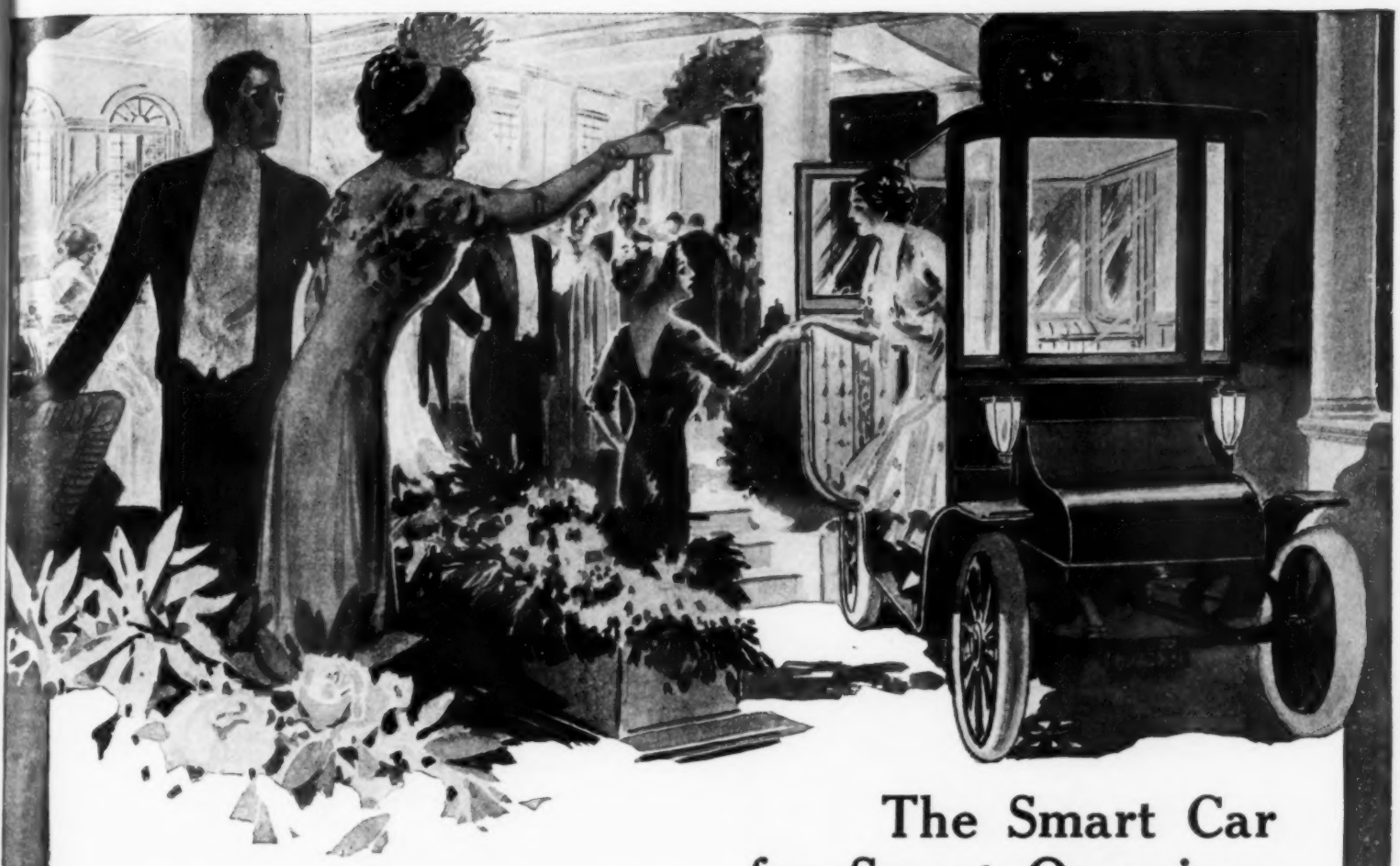


The Smart Car for Smart Occasions

A PERFECTLY appointed "Electric" is an especially appropriate car for society gatherings. It has a distinctive air of elegance and a quiet dignity all its own. It is the motor car of simplicity and convenience—clean—noiseless—the vehicle that a lady can operate with perfect ease and comfort. Electric Vehicle perfection implies, of course, equipment with the thoroughly reliable

"Ironclad-Exide" Battery

The use of this battery is the best means of giving an Electric Vehicle absolute dependability. Its superiority consists in its long life, the small amount of care and attention it requires, its increased mileage and its reduced cost of operation.

The "Ironclad-Exide" Battery represents years of work by the best battery experts in both this country and abroad. The leading Electric Vehicle makers and their agents have acknowledged its superiority. One very prominent vehicle maker states, "A very large percentage of our entire output of cars since January 1st has been equipped with "Ironclad" Batteries, and to the best of the writer's knowledge and belief we have not heard a single complaint from any section of the country."

When you buy your "Electric" it will surely pay you to insist upon the "Ironclad-Exide" Battery. If you are at present using an "Electric," remember when ordering battery renewals that "Ironclad-Exide" Battery plates can be placed in any jars of standard "Exide" size.

These are the prominent Electric Vehicle makers who use "Exide" Hycap-Exide" and "Ironclad-Exide" Batteries:

Baker Motor Vehicle Company.
Borland Grannis Co.
Broc Electric Vehicle Company.
Columbus Buggy Company
Champion Wagon Company
Commercial Truck Co. of America
Couple Gear Freight Wheel Co.
Columbia Motor Car Company
Dayton Electric Car Co.
Hupp Corporation
C. P. Kimball & Co.
Ohio Electric Car Company
Phipps-Grinnell Co.
Rauch & Lang Carriage Co.
Studebaker Automobile Co.
The Waverly Company
Walker Vehicle Company
Woods Motor Vehicle Co.

If there is any help or information you wish about vehicle batteries, just write our nearest Sales Office.

THE ELECTRIC STORAGE BATTERY CO

1888 PHILADELPHIA 1911

NEW YORK, BOSTON, CHICAGO, ST. LOUIS, CLEVELAND, ATLANTA, DENVER, DETROIT, SAN FRANCISCO, TORONTO, PORTLAND, ORE.; SEATTLE, LOS ANGELES.

"Exide" Depots in Philadelphia, Boston, Chicago, St. Louis, Denver, Atlanta and San Francisco.

760 "Exide" Distributors. "Exide" Inspection Corps.

For Gas Cars the "Exide" Sparking Battery will give the best service.

Knox Hats

FALL, 1911

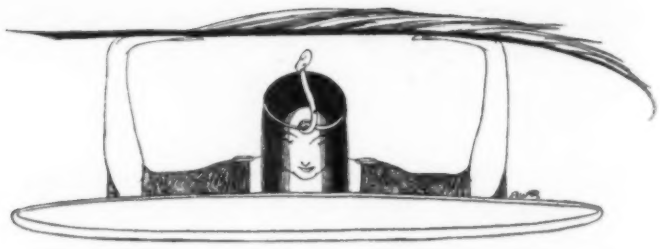
Knox Hat Manufacturing Co.

SALESROOM

452 Fifth Avenue, New York

FACTORY

Grand and St. Marks Avenues, Brooklyn, N. Y.



WHAT THEY READ

THE LONG ROLL. By Mary Johnston. With Illustrations by N. C. Wyeth. Houghton Mifflin Company, Boston and New York; The Riverside Press, $1.50.

When Miss Johnston wrote her highly romantic "To Have and to Hold" she spelled her Christian name "Marie." Between the unreality of her youthful, first novel and the ripeness, power and poise of "The Long Roll" is an even wider gap than between the prettiness of "Marie" and the solid plainness of "Mary." "The Long Roll" is hardly equaled by any other novel of the season, and surpassed by few, if any, for a great many seasons. What Miss Johnston has here attempted is a reconstruction upon epic scale of Southern life before 1863, and the presentation of it against the vast and stormy background of the great struggle between the States from Bull Run to Chancellorsville. It is evidence of her skill as a writer of fiction, her power as a dramatist of the human, that her individual characters, their development, their passions, and their fortunes, are not lost in the complexity of her broad social picture, not dwarfed or forgotten against the lurid background of the titanic physical conflict between North and South. Again, it is a high merit of the novel that the better spirit of the fighting South is typefied and embodied in the heroic figure of Stonewall Jackson, who stalks through the tale, moving and speaking as he was, a figure at once idealistic and real, a triumph of the author's skill, power, and poetic imagination.

The triple problem presented to Miss Johnston was, as has been intimated above, to picture Southern life and the vast sweep of the war with sufficient realism and detail, yet in such due subordination as to leave the little group of private persons in whose fortunes she designs especially to interest her readers amply displayed. Accordingly, in every scene designed to create for us the entourage of Virginia society, she introduces one or more of these characters, and manages to relate the incidents of the occasion to the development of their personality or the furtherance of the dramatic action. So with the war itself; battle after battle is described in considerable detail, but always at least in part as seen through the eyes or related by the mouth of one or more persons belonging to the chief group of characters. We have a secession meeting described with realism and power, and including in its personnel two or three of those who are to take part in the private drama of the tale. We have a charming evening scene at a plantation house, in which the relation of master and slave at its best is ably displayed, but the picture does not hang loose as a mere decorative detail of the story; it is one with the structural essence of the whole.

Miss Johnston's point of view is Southern, but she is not bitter, and she shows great restraint in both style and feeling. No doubt she idealizes the Virginia of the early sixties, but she leaves in the large an impression of essential truth. The book is extremely long, and vastly detailed, but nicely proportioned and of unflagging interest. There are many chapters that might stand alone as brilliant dramatic and descriptive masterpieces. Some of these are the chapter entitled "Greenwood," that entitled "At the President's" being a lively account of a reception at the "White House" in Richmond, and better even than these are the two brilliant chapters, numbers X and XI, telling of a young officer's adventures within the enemy's lines. The great battles, Bull Run, Fredericksburg, Chancellorsville, and the savage struggle in front of Richmond, where McClellan was so discomfited, are done with a large-handed power seldom exhibited in current fiction. Those who read these scenes will carry away from them no false glamour of war's romance, and, indeed, the tale is a powerful advocate of peace. All things considered, Miss Johnston's book is by far the most important piece of fiction as yet based upon the incidents of the Civil War. Her promised second story dealing with that vast conflict will be awaited with impatient interest.

THORPE'S WAY. By Morley Roberts. New York: The Century Company, $1.20 net.

An extravaganza written in audaciously high spirits is Thorpe's Way, the new novel of Morley Roberts. His hero is a saucy young socialist who must be recognized as an intellectual son of Bernard Shaw. Bold egotism, a love of attacking the well established reputation simply because it is well established, an open contempt for everyday folk, these are the stock in trade of Thorpe. His delicious insolence quite captivates the beauty of the tale, but rather repels her dull and proper mamma; hence the necessity for doing something awful to shock Mrs. Grundy. Mr. Roberts tells his tale in crisp, staccatto sentences, that explode under the nose of the conventional reader like firecrackers in a community not yet civilized up to the "sane Fourth." Of course Thorpe takes a hack at that outworn institution, matrimony, and equally of course he has a low opinion of accepted moral codes, middle class respectability, and all the other things that have enabled Bernard Shaw and some of his disciples to make an extremely comfortable living. It is only because the middle class public is hopelessly stupid that its members go on affording the means for the continuance of the assault upon themselves by paying money for amusing books such as this of Mr. Roberts. One trembles to think what straits the novelists of protest would be put to should they really succeed in destroying an institution so useful to themselves as the British middle classes.

THE CRUISE OF THE SNARK. By Jack London, Author of "Burning Daylight," "Martin Eden," "The Call of the Wild," etc. Illustrated. New York: The Macmillan Company, $1.75 net.

After the initial padding of the first few chapters, Mr. London's record of his remarkable cruise across the Pacific and among its islands is a book of genuine charm and interest. The style is of course what we always expect of the author—vivid, vigorous, often a bit forced, usually picturesque, and now and again genuinely eloquent. The duller and less adventurous parts of the record are lightened with the author's agreeable and irresponsible humor, and every touch of adventure is made to count for all it is worth. Had Stevenson taken this cruise he would have told of it with more restraint and subtlety than Mr. London has displayed. Kipling, who is said to have no taste for personal adventure, had he persuaded himself to attempt such an undertaking would have given us the story with even more than Mr. London's picturesque vigor, and without betraying in the narrative a sign of effort.

Mr. London has rendered a service to truth in telling the facts about the leper colony of the Sandwich Islands, an institution grossly misrepresented by the space-grabbing eagerness of conscienceless writers who have never seen the place. The colony is no such repulsive and dreary spot as it has so often been represented, nor is the disease easily communicable to those who take ordinary precautions. Mr. London found the lepers to all outward appearances

(*Continued on page 68*)

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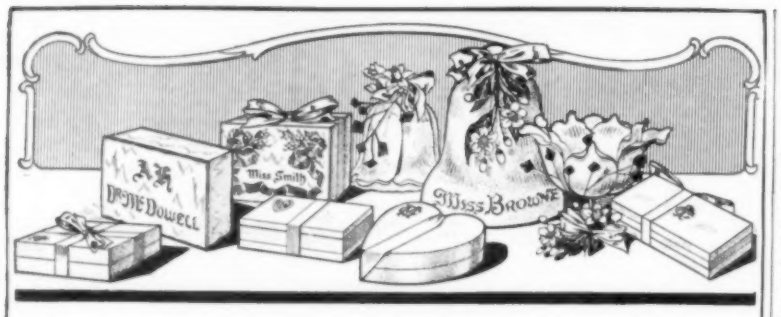

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WHAT THEY READ

(*Continued from page 66*)

as happy as sick men can ever be. There is enough and to spare of the strange in the author's account of the unfamiliar islands at which the *Snark* cast anchor, and nothing stranger or more interesting than the "nature man" whom he found living nearly naked and arrived at a condition of rugged health, after having left his home on our own Pacific coast under doctor's sentence of death from tuberculosis. The cure would seem magical if similar cures had not been effected in the case of persons who did not go to the South Seas and live naked, but stayed at home, slept in the open, sat in the open, took sufficient exercise and nourishing food, and in other respects led simple, normal lives. It is too late to astonish us with the open-air cure for tuberculosis. Meanwhile Mr. London has told a good story of the nature man, as of a dozen other oddities encountered on his cruise. His pictures are instructive and unique, but not often sharply reproduced.

ENGLAND UNDER THE HANOVERIANS. By C. Grant Robertson, Fellow of All Souls, Tutor in History to Magdalen College, Oxford. With Seven Maps. New York: G. P. Putnam's Sons. London: Methuel & Co., Ltd., $2.50 net.

This is Volume VI of "A History of England in Seven Volumes," under the general editorship of Charles Oman, A.M., himself widely known as the author of several historical works. The scope of the volume is such that even its 550 pages do not suffice to make it at once a book for the generally informed reader and for him who is looking for the rudimentary facts of the period. Much is taken for granted in the reader, and the aim of the author is to present a rapid view of his period without too great a display of detail, and with a sparing use of the picturesque. He employs the latter oftenest in his lively sketches of sovereigns and party leaders, in which style of portraiture he shows himself a man of no small epigrammatic skill.

The period covered by the volume is from the death of Anne to the final fall of Napoleon. American readers will naturally be interested in his treatment of our Colonial period and our two wars with Great Britain. He defends by implication the exile of the Acadians, as a necessity of the time if England were to maintain her hold upon the newly conquered region. When he comes to deal with the Revolutionary War and the events that led to it, he recognizes a large measure of justice in the attitude of the Colonies. Washington he praises with hearty good will, though, like at least one recent American historian, he regards the presence of the French fleet at Yorktown as having been absolutely essential to the success of the patriot cause in 1781. Curiously enough he dates Bunker Hill a day too early. He also hyphenates the name Brandywine, which is certainly contrary to local custom. He thinks the rebellion of the colonies could easily have been squelched in 1775 had military and naval operations against them been aggressively carried on after Lexington. The loss of our thirteen original states, he holds, did not teach Great Britain the lesson of justice in dealing with colonies. That lesson was learned in Papineau's rebellion in Canada and from the much-abused Lord Durham's report. Professor Robertson touches lightly the outrageous affair of the Leopard and the Chesapeake, and deals rapidly with the War of 1812, recognizing that it was unnecessary, though in a way inevitable, and cordially acknowledging the ability shown by our forces on the sea.

Professor Robertson is hardly kinder to the Georges than Thackeray was. He earnestly defends Warren Hastings, and sees in the Napoleonic war England's long struggle against a man lustful of conquest and empire. The tone of the author throughout, however, is democratic. He sees in the history of his country during the Hanoverian rule a wholesome advance of popular power, attended, indeed, with delays and setbacks, but on the whole almost constant when considerable periods are examined.

The notes deal interestingly with the prisoner queen of George I, with Hastings, with the authorship of Junius, which Professor Robertson inclines to ascribe to Sir Philip Francis, and with some less interesting matters. The volume as a whole is remarkable for fairness of tone, and its interest is undeniable in spite of the summary fashion in which many events have to be treated.

OTHER LAWS. By John Parkinson, London: John Lane, The Bodley Head; New York: John Lane Company, $1.25 net.

This story of Mr. Parkinson's has for background much of the time the savage wilds of equatorial Africa, for motif a loveless marriage made by a woman who loves a man whom she believes lost in the wilds. Mr. Parkinson's hero is done with considerable effect, but everybody else in the book is rather sketchy. As to his African background, that seems to have been studied somewhere at second hand. There is a rather cleverly indicated young woman of science, and the vicious journalist is not badly, though insufficiently, done. The obvious moral of the book seems to be that had the heroine been true a little longer to the memory of the lover she thought dead, she need not have been faithless to the husband she married in haste, but this is not the moral that Mr. Parkinson intends to illustrate.

THE WEST IN THE EAST FROM AN AMERICAN POINT OF VIEW. By Price Collier. Charles Scribner's Sons, $1.50 net.

Perhaps Mr. Collier believes he writes "from the American point of view," but in so far as he discusses the British rule in India he seems to come pretty close to accepting the extreme opinions of those Englishmen who rule the East without consulting its 300,000,000. He is at pains to explain what every reasonablly well-informed American already knows, that India is not a nation and never has been truly such, but that it is probably many generations away from the time when the people can hope to be self-governing, that the withdrawal of the British would mean the substitution of one or many tryannies for the orderly government that we now see. Whether any means can be found to prevent the spread into the unprepared East of such radical notions touching human liberty as we hear taught at home, who shall say? Mr. Collier seems to see in the agitation for representative government in India, and in the appearance of anarchy and socialism in Japan, a forerunner of chaos, but the world must take the risk of its own thinking, and even of thinking that it thinks.

One might have more faith in Mr. Collier's brilliantly epigrammatic and almost insolently axiomatic method of expressing his opinion as to India and Japan if he were not equally epigrammatic and axiomatic in venting a good many economic absurdities. He is able to see the childishness of much that amiable socialists talk, but not the basic fallacy of protection, ship subsidies and other essentially socialistic schemes advocated at home and abroad. It is a comfort to get away from the rather showy and at times altogether tawdry style in which

(*Continued on page 70*)

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WHAT THEY READ

(*Continued from page 68*)

Mr. Collier writes of India and of some domestic problems, and to read his clear and picturesque narrative of what he heard and saw in Japan. Here at his best, he is altogether charming. It is a pity that a man who can write so well should lack the restraint of good taste, should so often mistake turgidity for force.

HOW TO GROW VEGETABLES AND GARDEN HERBS: A PRACTICAL HANDBOOK AND PLANTING TABLE FOR THE VEGETABLE GARDENER. BY ALLEN FRENCH. NEW YORK: THE MACMILLAN COMPANY. $1.75.

Mr. French gives us in this book a new edition of a work previously published with the title "The Book of Vegetables." Mr. French has a most helpful preface in which he lays down general principles. In the body of the book he proceeds alphabetically with his account of methods best for each vegetable. He lays great stress upon space, depth of planting, methods of transplanting, the use of manures and commercial fertilizers, and cultivation—that is, the use of hoe and rake. He neglects, however to warn the mere amateur what best results are likely to be obtained by the beginner who confines his garden to a few vegetables. Indeed he insists rather strongly upon experiments with little known plants, an excellent idea, if only the thing be done at first in moderation. The first year gardener who sticks in succession to peas, beets, lima beans, salad, tomatoes, corn and peppers, with a few roots of rhubarb will probably have much greater satisfaction than he that adds a dozen other things to his list. Mr. French's book seems highly practical, not only for the man with a twenty by forty-five patch, but for one with a large garden.

BY FELL AND DALE AT THE ENGLISH LAKES. BY THE REV. H. D. RAWNSLEY, CANON OF CARLISLE, AUTHOR OF "LITERARY ASSOCIATIONS OF THE ENGLISH LAKES," ETC. WITH EIGHT ILLUSTRATIONS. GLASGOW: JAMES MACLEHOSE & SONS, PUBLISHERS TO THE UNIVERSITY. IMPORTED BY THE MACMILLAN COMPANY. $1.75 NET.

Those who know Canon Rawnsley's earlier books on the Lake country, and those, if any still survive, who have had the good fortune to be brought up on Mary and William Howitt's "Haunts and Homes of the English Poets," will give "By Fell and Dale at the English Lakes" a warm welcome. Nor will any such reader meet disappointment within the covers of this delightful volume. Canon Rawnsley does not write merely for the purpose of making copy, but because he loves and knows his subject. This time he deals charmingly with the antiquities of the Lake country, making us feel that we are one with prehistoric man and with his early successors in Cumberland and the neighboring counties. It is not alone the antiquities that engage him, however, for he talks delightfully of sheep and shepherds, of skating on Windermere, of walks in many directions and at various seasons, of churches and castles, of scenes and persons. The book is richly literary in tone, but it is no mere melange of what poets and letter writers have said about these famous scenes. On every page we have the fresh impressions of the writer himself, a man of quick human sympathy, wide knowledge and a most discriminating eye for the beautiful in bird, beast, tree, shrub, and the larger scenes of inanimate nature. There is no smell of the guide book in this volume, and apparently no remote expectation that it shall serve as such, yet intending visitors to the celebrated lakes of Ullswater, Bassenthwaite, Derwentwater, and Thirlmere with time for something more than the tourist's ten days amid the more familiar scenes of this picturesque part of northwestern England on the Irish Sea, could hardly choose a wiser counsellor than Canon Rawnsley.

RECENT FICTION

"WINDING PATHS" (D. Appleton & Co., $1.25 net) is a novel of theatrical and Bohemian life impinging upon the great world of London. It has a rather bewildering swarm of personages, and a somewhat distracting variety of interest. The girl called "Hal" is the best thing in the book.

In "George Thorn," by Norval Richardson, author of "The Lead of Honor," we have a novel of modern business life, opening with a crime and ending in an exposure and some other things. The publishers are L. C. Page & Co., of Boston.

"The Stolen Singer" (The Bobbs-Merrill Company, $1.25 net), by Martha Bellinger, is a highly romantic tale of a lady who sings, a gentleman of Lynn who makes shoes by the thousand pairs, a wicked Frenchman with a reckless way of handling dynamite, and other folk. There are sleuths, too, and all the proper accompaniments of the modern romance of adventure. It is a comfort to find that the hero eventually returns to his last even though he had ventured to depart from Horace's sage advice as to men of his trade.

"The Gamblers: A Story of To-day" (G. W. Dillingham Company, New York; $1.50). Mr. Klein, the playwright, and Mr. Hornblow, the novelist, again collaborate in a highly dramatic and sensational story of New York life as it is now pictured upon the melodramatic stage, and C. E. Chambers furnishes illustrations to match. When the story opens, mature newsboys of the familiar afternoon-extra type are crying a great bank failure as they march up Fifth Avenue, while the thoroughfare is "thronged with stylishly dressed, well-bred men and women," surely a flattering description of the sidewalk crowd on a "glorious autumn afternoon."

"The Moving Finger" (Little, Brown & Co., Boston; $1.25 net) is a new story by E. Phillips Oppenheim in his accustomed style. Occultism plays a large part in the story, and as usual Mr. Oppenheim depends for his interest upon plot and incident, hardly at all upon even plausibility of character or consistency of development. J. V. McFall furnishes pictures accordant to the text.

Eliza Calvert Hall's "To Love and to Cherish" (Boston: Little, Brown & Co., $1.00 net) is a Kentucky story in a different vein from that to which the author has familiarized the readers of the "Aunt Jane" tales. This is a tale of political ambition and domestic duty. The reader sees and hears some of the mountain folk, but is also introduced to the town where one finds a society somewhat hightened from the truth of nature as it is in Kentucky, but still not distorted beyond recognition. The story is well told, and moving, but it is less successfully executed than the dialect tales of the author's earlier period.

BOOKS RECEIVED

"MOTHER Carey's Chickens," by Kate Douglas Wiggin. Houghton Mifflin Company; $1.25.

"The Common Law," by Robert W. Chambers. D. Appleton & Co.; $1.40.

"Monna Lisa," by Guglielmo Scala. Thomas Y. Crowell Company; $1.

"Rainier of the Last Frontier,' by John M. Dean. Thomas Y. Crowell Company; $1.20.

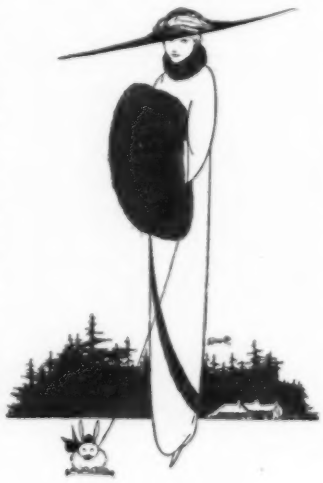
"Day Unto Day," by Louis Howland, Bobbs-Merrill Company; $1.50.

"Such a Woman," by Owen and Leita Kildare. G. W. Dillingham Company; $1.35.

"The Glory of Clementina," by William J. Locke. John Lane Company; $1.30.

"Dorothy Brooke's Experiments," by Frances Campbell Sparhawk. Thomas Y. Crowell Company; $1.50.

"Beauty Culture," by William A. Woodbury. G. W. Dillingham Company; $2.



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Children from the Greenwich Settlement enjoying an outing at the seaside

NOBLESSE OBLIGE

THE programmes of the Greenwich House, one of the younger and more energetically managed of the Settlements, are marked by originality and breadth of view, the executive officers managing a mixed racial situation, complicated by radical neighborhood changes, with unusual skill. Inevitably, the activities of a Settlement focus upon the children and youth of the neighborhood, and this Jones Street house affords quite a range of educational, as well as recreational, opportunities to the child of the surrounding tenements, largely defrauded of its birthright of proper development. Here, the population which had until recently been largely Irish-American, has now a very large admixture of Italians, this nationality increasing in numbers year by year.

In this connection it will surprise the public to be told that the Italian girl, in this country, is an economic menace to the American girl; but that is a statement authoritatively put out by The Co-operative Social Settlement Society of New York. Study of this alien in the close relations established by Greenwich House between itself and its lowly neighbors not only disclosed this fact, but suggested to the capable executive officer and her qualified aids that philanthropy has here an important work to perform.

Accordingly, the programme for the work of this Settlement includes educating the Italian girl to become conscious of her relation to other working girls—teaching her to work in association being one of the special activities. As an aid to this end, classes in English for Italian girls have been established two evenings in the week, where better instruction can be secured in the vernacular than in the public schools. The very practical methods here pursued of fitting an alien to its new world environment are worthy of imitation.

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BOY RESCUE WORK

There are other forms of assimilating the foreigner which are even more important than bringing the Italian girl up to standard, as these take in those children and adults who, although native as to birth, are alien in spirit, the chief of these groups being the "gang" boys who, if allowed to go their own gait, develop into the worthless saloon corner loafer of maturer years. With such facilities as it now commands, Greenwich House does all that it can in the way of rescue work by offering club facilities, classes in carpentry, woodwork and pottery and opportunities for excursions and other forms of recreation in an effort to win at least the younger boys from the demoralizing associations of the streets.

When the resources admit of it, a district hall building is to be erected which will furnish, besides an assembly hall for neighborhood purposes, facilities for boys' clubs and gymnasia. The site for this is three lots recently purchased by the society and for which something more than $41,000 was paid. Even now, before the site can be put to the desired use, it is a blessing to the neighborhood, as, for one thing, a wretched tenement with a rear building, an offense to the district, which was on one of the lots, has been abolished. Another of the houses purchased with the ground affords added club facilities, while the yard spaces offer gymnasium opportunities.

GREENWICH HOUSE LOCATED IN A NEEDY FIELD

The problems that the usual Settlement has to contend with are in the case of the Greenwich House somewhat complicated, as the neighborhood in which it is located, and in fact the whole ward, is in a transitional state owing to a change in the character of many buildings, the commercial type ousting the tenement house in many quarters. But the change is neither swift nor does it affect all neighborhoods in an extreme degree, and the Settlement authorities, after a careful investigation of conditions and possibilities, have concluded that for at least twenty years to come there will continue to be a crowded tenement population between the warehouse district on the east and the dock district on the west, and they consider it would be an abandonment of a particularly needy field if the Greenwich House closed its doors or abated in the least its many activities. A precautionary measure in regard to the projected Lincoln Hall, as the new building is to be called, is that it will be so constructed as to be easily convertible into a commercial building, when in the years to come trade structures obliterate the living quarters of the poor below West Fourteenth Street.

IMPROVEMENT PLANS

It is interesting to note in connection with the question of population, that the establishment of a Catholic church in the locality disclosed one hundred and twenty families of Lithuanians among its communicants, six hundred of this nationality having but recently come into the district. This mixture of races increases the need of a melting pot such as the Settlement has come to be. The death rate of the locality, owing to overcrowding and the extreme poverty of the people, is very heavy, tuberculosis being in the lead of fatal diseases.

The Settlement's plan for improving conditions includes the elimination of school sinks; the cutting of windows in dark and ill-ventilated rooms; the establishment of outdoor schools, and equipment for gymnasium in the local baths. These reforms will be developed through co-operation with various public departments. Much thought has also been given to rational

(*Continued on page 74*)

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For 50 years New York's most fashionable bootmakers

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15

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TAILORS TO LADIES

¶ In choosing your costume, remember that the world is influenced by outward appearances.

¶ You eliminate every chance of risk by ordering your suits at our tailoring establishment.

¶ If your purse bid you go slow, you may select a costume for sixty dollars. Seventy-five dollars will not buy better value—it will simply buy *more of it.*

Call and see our display of Fall models — veritable dreams.

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SUGGESTIONS *to the* HOME DRESSMAKER

EVERY other one of the newest models, whether it be a gown or blouse, calls for collars and cuffs in plaited lingerie models which are lovelier than ever. I saw a charming set recently, purchased to wear with a night-blue satin one-piece gown. The materials were exquisite French mull and real Irish lace, and justified the price, $19, but you can get the same effect and spend next to nothing. Half a yard of handkerchief linen in one of the very best and sheerest qualities will cost not more than a dollar and a half. Cut the linen into five-inch strips and have these knife-plaited by machinery, which can be done at almost any cleansing and dying establishment. It will take a strip about thirty inches long for the collar, and from eighteen to twenty for each cuff. Now instead of a high-priced Irish lace get a real Cluny edging, about half an inch wide. This is to be had anywhere from thirty-five cents up, and you will need about two yards and a half. The nicest way to put it on is to roll the material and whip it on, but there are few of us these days who are up to this fine sort of sewing, and we will probably compromise by making a wee hem and whipping the lace to this. If both collar and cuffs are mounted on two-inch linen bands it will be found easier to tack them neatly inside the sleeves and the neck.

THE SASHES OF FRENCH COSTUMES

You may give the latest French touch to any gown that is in a white and black combination, or some neutral tint, by hanging from the back one of the colored sashes that are popular. One sees them in sharp contrast to the gown itself in quantities of new models. King's blue and Empire purple are often used with black and white; green with gray, and wedgewood blue with cream color. Although satin is still to the fore, there is not quite the distinction to it as to the kid-like finish of charmeuse, and its supple quality and heavy texture make it an admirable material for just this sort of accessory. It is just as well to extend the sash until it reaches the floor, even if the gown be round length, then you have one of the smart detached trains, that are a half-way step toward a return to long gowns. Weight the end of the sash heavily (it should be a single piece of the material anywhere from ten to eighteen inches broad), and cut it in fishtail shape. Chenille fringe across the bottom edge is much in vogue.

THE TRIUMPHANT SWAY OF FRINGES

Indeed you can scarcely err by choosing fringe for any sort of trimming, for there is no end to its uses. Street gowns, evening gowns, wraps, hats and furs, one and all show fringe as their chief ornamentation. For day-time materials, such as velvet and cloth, we see subdued and dignified fringes, in silk or chenille, matching the color of the costume; furs and hats show it again in self-tone or in some not conspicuous metallic tone, which gives a nice, though not glaring, contrast. But when it comes to evening gowns, we have fringes that glitter and glisten in the most radiant fashion. Deep borders of it in silver or crystal on satins and brocades scintillate and dazzle one as the wearer moves, and ballrooms will be brilliant indeed when these befringed frocks are moving in the dance. Fringe is never more charming, however, than in a modest one-inch width as an edging to a black lace veil, draping a piquant hat. Our grandmothers wore it thus and we find it on heirlooms in the treasure trunk. Chiffon and net fichus are lovely when finished with this unassuming silk fringe.

TOUCHES OF VIVID NEW COLORS IN COSTUMES

A striking feature of modish French street costumes and chic frocks is the introduction of vivid color in contrast with dark shades. Stunning suits of cheviot and serge are enlivened with broadcloth in rich and lovely colors. A navy blue cheviot suit showed touches of the new yellow shade, *bouton d'or*, bordering revers and the deep cuffs. Black taffeta and crêpe de Chine frocks, which are ultra smart with trimmings of fringes, have color displayed in corsage ornaments and sash ends. A charming black crêpe de Chine gown had a fringe bordered fichu draped into a diamond motif of royal purple satin heavily embroidered in old gold tinsel. The hanging side sash ended with a lozenge-shaped motif similarly designed. These effective trimmings may be easily made with a little clever designing carried out in heavy gold tinsel. Lovely new shades in broadcloth, to use as costume trimming as well as for smart evening wraps, are coronation red, Napoleon green, royal purple, *bouton d'or* and king's blue.

NOBLESSE OBLIGE

(*Continued from page 72*)

housing plans for the whole district; these, however, cannot be put into operation until certain street changes have been made. There are many obstacles of one kind and another to be overcome before model houses, which are imperatively needed, can be erected.

EDUCATION AND RECREATION

A helpful educational opportunity is that afforded by the classes in pottery, rug weaving, carpentry, embroidery and design, the pupils attaining such proficiency as makes their output marketable. Some of the young workers show exceptional talent, arguing well for their future, and these exceptional ones more than justify the establishment of the classes, since but for them the talent of the children would probably never have opportunity for development. The classes in carpentry are very popular with the boys, and those devoted to cooking, laundry and millinery afford girls the chance to learn home arts. Dancing, singing and athletic classes and organized play (this last taking place on five afternoons of the week) help to conserve the physical well-being of the neighborhood boys and girls.

Contributing also to this end is the visiting nurse, who makes the rounds of the neighborhood families and who in a single year pays as many as 3,409 calls. The recreational features include regular meetings of clubs composed of young men and young women, respectively, and concerts and outings in the summer for mothers and children. Special occasions, such as May Day and Christmas, are marked by flower distribution in the tenements, by May pole dancing and by the presentation of plays, all the performers being neighborhood children.

HOME INDUSTRY EVIL

The official programme for 1911 of Greenwich House includes helping to drive the manufacture of artificial flowers from the home. This industry, like all others of its class carried on in the family, prevents the mother from giving proper attention to the children, besides compelling the children to work far into the night. A child who was in daily attendance at the kindergarten was found working at home at 11 p. m. It would require a good sized volume to detail the many activities carried on by Greenwich House. In addition to the work it undertakes individually, this Settlement carries the idea of co-operation with other societies to the utmost degree. It is in close touch with the local schools and library, and it co-operates in its work with a number of organizations having for their object the betterment of conditions for the poor, such as the New York City Congestion Committee, the Alliance Employment Bureau, the Committee of Fourteen and the Consumers' League.

The desire and purpose of the Settlement, as formally defined by the accomplished director, Mrs. Mary Kingsbury Simkovitch, "is to make its neighborliness count in the most effective way." Greenwich House lives up to this ideal. The president is Edward R. A. Seligman; vice-president, Mrs. Harry Payne Whitney; secretary, Walter G. Merritt; treasurer, C. C. Stillman. Among those serving on the board of managers are Miss Katherine Lord, Mrs. A. Gordon Norrie and Mrs. T. Douglas Robinson.

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Ask your dealer for "Likly" Baggage. If he doesn't sell it, write for our catalogues describing Wardrobe Trunks, Guaranteed Hand Baggage, and Motoring Specialties, and we'll tell you the name of the nearest dealer who does sell them.

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FOR THE HOSTESS

Delicious Novelties in Fruit Desserts and Some Excellent Recipes for Tempting Entrées

BOUCHÉES.—Make tiny pastry cases the size of a silver dollar from puff paste and fill with paté de foie gras, made soft with whipped cream and seasoned with salt and cayenne pepper. On top of each place a bit of aspic jelly.

CAVIARE PATTIES.—Fill little pastry cases with caviare, covered with a very thin slice of lemon. Serve while hot.

CHEESE TARTS.—Make a white sauce of butter, flour, milk and the yolks of two eggs, season and grate into it American cheese to taste. When cool, fold into it the whites of two eggs beaten very light. Serve this filling in tiny pastry cases.

LOBSTER CUTLETS.—Select medium size hen lobsters and boil them for half an hour in water to which has been added two green onions, a sprig of parsley, a slice of green pepper, a branch of thyme and salt. When cold remove the meat from the shells and cut fine. For two cupfuls of lobster meat allow three tablespoonfuls of flour, one tablespoonful of butter, one cupful of cream, the yolks of two eggs, two tablespoonfuls of tomato sauce, one tablespoonful of chopped parsley, a dash of nutmeg, salt and cayenne pepper to taste. Cook the butter and flour together until they form a smooth paste. Then add the cold milk, and stir continuously until smooth and thick. Add the beaten yolks of the eggs, and cook two minutes longer, then add the remaining ingredients, well mixed, and finally the lobster meat. Blend thoroughly and stand on ice until perfectly cold. Form into small cutlets, dip in sifted bread crumbs, then in beaten egg and again in bread crumbs. Fry in deep fat, drain carefully on brown paper, arrange on a platter with a bit of the claw or a sprig of parsley thrust into the end of each to simulate the bone. Serve plain or with sauce tartare.

For sauce make half a pint of mayonnaise dressing and add to it one chopped gherkin, one tablespoonful of capers, which have been dried in a napkin, three olives, chopped fine, and a few drops of onion juice.

CURRIED LOBSTER.—For two medium sized lobsters allow half a pound of rice. Wash it carefully, boil for five minutes, then drain and put in cold water to remove the starch. Again drain, and place in a large saucepan of boiling water and boil vigorously until tender. Drain through a colander and stand in the oven to dry. Remove the meat from the lobsters and put in a saucepan with half a pint of Sauce Velouté. Add two tablespoonfuls of curry powder and let the mixture heat without boiling. Make a border of the rice on a platter and place the bolster and the sauce in the center.

LOBSTER TIMBALES.—For twelve persons allow one cup of cream, four tablespoonfuls of bread crumbs, two teaspoonfuls of chopped parsley, a few drops of onion juice, three cups of lobster meat, chopped fine and mashed; three eggs, a grating of nutmeg, and salt and cayenne pepper to taste. Put the cream in the saucepan with the bread crumbs, parsley, onion juice and nutmeg. When hot add the lobster meat and stir all together till the mixture reaches the boiling point. Then add the yolks of the eggs well beaten, let cook for a moment, and remove from the fire. Season to taste and fold in the whites of the eggs which have been beaten stiff. Grease timbale cups and fill two-thirds full with the mixture. Set the cups in a pan of water and bake in a moderate oven for twenty minutes. Turn out on to hot plates and serve immediately with Sause Bechamel.

LOBSTER BORDERAISE. — For a party of eight persons, select a hen lobster that weighs about three pounds, and boil for twenty minutes in salted water. When cold, remove all the meat from the shell and cut into dice. Peel two shalots, cut them into slices and put in the chafing dish with two tablespoonfuls of olive oil, two bay leaves, two tarragon leaves and a pinch of chevril. Stir until it begins to color and then add two claret glasses of white wine. Simmer gently for ten minutes and strain into a bowl. Put one ounce of butter and one of flour in the pan and stir until colored a nice brown. Add one-half pint of stock and continue until it boils. Peel a dozen mushrooms and cut into small pieces. Add them to the sauce and let stew slowly for fifteen minutes. Then add the mixture in the bowl. Stir in one-third of a glassful of white wine and the juice of half a lemon. When perfectly blended, add the lobster meat and continue cooking slowly for fifteen minutes longer. Season with salt and cayenne pepper.

FRUIT BAVARIAN CREAM.—A thoroughly delicious variation of the familiar Bavarian cream can be made by using a combination of fruits. To make a sufficient quantity to serve eight persons allow one pint of cream, eight bananas, four oranges, four tablespoonfuls of lemon juice, one and one-half cupfuls of powdered sugar and two tablespoonfuls of pulverized gelatine. Soak the gelatine in one-quarter of a cup of cold water, then dissolve it in equal quantities of boiling water. Whip the cream and stand it on ice. Peel the bananas, slice them and rub through a sieve. Add the pulp and juice of the oranges, the lemon juices and the sugar. Blend thoroughly and mix well with the gelatine. Stand in a cool place to stiffen. Add the whipped cream, stir all lightly together, pour into a mold and stand on ice until wanted. Turn out on a flat dish and serve either with plain cream or with whipped cream piled about the base of the mold.

CHERRY BLANC MANGE.—Required: one quart of milk, four ounces of cornstarch, sugar and vanilla extract to taste, and a quarter of a pound of cherries. Put the milk in a saucepan over the fire. Mix the cornstarch smoothly with a little extra cold milk; when the milk boils stir in the cornstarch and stir over the fire until it boils up and thickens. Then cook it very gently from five to eight minutes, stirring it all the time. Next add the sugar and vanilla extract. Stew the cherries until tender in one gill of water, add three tablespoonfuls of sugar or more to taste. Rinse out a mould with cold water, arrange a few cherries in the bottom, then put in some of the cherries mixed with the cornstarch. Leave until set and cold, then turn the blanc mange from the mold, and serve. This is daintier if arranged in individual molds and topped, after being removed from the molds, with a candied cherry.

PEACH TRIFLE. — Arrange alternate layers of cocoanut macaroons and thinly sliced peaches sprinkled with sugar in a deep glass dish. Make a boiled custard with the yolks of four eggs, four tablespoonfuls of sugar and two and a half cupfuls of milk. Flavor with half a teaspoonful of lemon or almond and while still warm pour it over the peaches and macaroons. Make a méringue with the whites of the eggs and four tablespoonfuls of powdered sugar; heap this over the custard, sprinkle with finely chopped blanched almonds, and serve very cold.

PEACHES IN CUSTARD.—Select mellow, freestone peaches, and pare and halve them. Place in a fancy pudding dish with the seed cavity up, and fill the hollows with powdered sugar. When the dish is nearly full, pour over a rich cornstarch custard flavored with lemon or almond, cover with a thick méringue, and place in a slow oven until lightly browned.

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THE ONLY perfect preparation for cleansing and polishing Men's, Women's and Children's Shoes of ALL kinds and colors

THEY BEAUTIFY AND PRESERVE THE LEATHER

Do not soil the clothing or grow sticky

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For Ladies' and Children's Shoes, the only black dressing that positively contains OIL. Softens and preserves. Imparts a beautiful lustre. Largest quantity, finest quality. Its use saves time, labor and brushes, as it SHINES WITHOUT BRUSHING. Always ready to use. Price 25 cents.
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A cleansing fluid and paste for polishing in each package. Large size 25 Cents.
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Also Polishes for Red, Brown, Gun Metal, Green and Blue leather shoes. *Same sizes and prices.*

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The only first-class article for "Box Calf," Kid, "Vici Kid," and all black shoes. The ONLY polish endorsed by the manufacturers of "Box Calf" Leather. Contains oil and positively nourishes and preserves leather and makes it wear longer. Blacks and polishes. Price 25 cents.
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Suggestions for House Furnishing and Decorating—Remodeling Old Windows into the Casement Form

"I WISH to repaper the first-floor rooms of my house. These comprise a living room—which is library as well—and a small drawing room opening from it on the right side. On the other side is the dining room. I send a rough sketch of these. The wood trim throughout is finished in ivory white paint with dull gloss. The rooms all face the south. I have some fairly good pieces of mahogany furniture, bookshelves, table and two straight-back chairs. In the hall there is a fireplace facing the door. The design of the mantel is Colonial and very simple. I should like some new draperies and some suggestions for the treatment of the dining room and also for the drawing room, which has never been decorated or furnished."

Ans.—As a wall covering for your living hall the new weave of Japanese grass cloth would be most effective. This is coarser in texture than that with which we have become familiar. It can be obtained in many delightfully soft tones, but an oatmeal gray, almost a pale tan, will prove very satisfactory here. A paneled wall would be suitable for the little drawing room, using alternate panels of plain, satin-finished paper with a two-toned stripe effect in shades of *café-au-lait*. The molding of wood which outlines the panels may be in ivory white like the trim of the room. This will give you a sufficiently formal wall treatment for such a room.

The dining room, which from your plan appears to be of good dimensions, can very well carry a paper with a large Colonial pattern. For this a silver-green figure on a background of the same tone as the walls of the hall is suggested, the ceilings of all rooms to be tinted a light shade of *café-au-lait*.

In your drawing room some satin-wood furniture of the late Georgian or Adams period would be effective. Some of the typical pieces of this style show decorative medallions of painted or inlaid flowers in combination with wicker, colored to match the satin-wood. Some also wear fascinating little shaped valances of brocade upon the upper backs of settle and chairs. An over-mantel decoration in the form of an Adams mirror and sconces, to which electric fixtures may be fitted, is dignified and appropriate. A velvet rug, slightly deeper in tone than the wall color, and showing a medallion border typical of the period, will look well; or Persian rugs may be successfully used, the pale, delicate tones of these according well with the scheme.

The pieces of mahogany furniture you describe will be suitable for use in the living hall. To these may be added two fireside chairs covered in tapestry showing combinations of soft colors that repeat the tones of the Oriental rugs. The curtains for this hall should be of sprig écru net hung next the glass, with over-draperies fashioned from the same tapestry as that used for the large chairs, and they should be made with shaped valances. If you have a collection of snuff boxes, old ivories, miniatures, or any other *objets d'art*, we have in mind a very beautiful Late-Georgian cabinet, the lines of which are particularly interesting, as it marks the transition from the William and Mary period. Such a piece as this will give character and elegance to your room, and can be bought for a trifle over $100.

You have not mentioned any furniture for the dining room. If you desire advice on this, we would suggest that since your rooms touch upon the Georgian and Colonial periods, and your wall covering here is distinctly Colonial, you could not do better than to select a Sheraton set showing the delicate inlay of satin-wood and the straight, clear-cut lines typical of this master artist who particularized in dining-room furniture. Some good pieces of Sheffield plate would further beautify the room.

THE WALL DECORATION OF AN APARTMENT

"I AM interested to know the best way to treat the walls of several rooms in an apartment which I have recently leased. I want something distinctive and in really good style. The rooms are rather small, and when I visit the wall-paper shops I am confused by the inartistic papers shown and the suggestions of the salespeople. The wood trimmings throughout are a light color of curly birch, more yellow than red, and with a very good wax finish. The dining room is paneled to within four feet of the ceiling."

Ans.—At a certain shop just off Fifth Avenue you will have an excellent opportunity to study schemes for wall decoration. Here sections of walls are shown covered with paper in many—but always good—styles, which are so arranged as to be swung out and exhibited one by one, giving one an undisturbed opportunity to judge the effect of the pattern. Here also one can find a full line of imported chintzes, cretonnes and English prints, in the latest and most artistic patterns, and some rarely beautiful brocades and damask, also imported. These can be tried out with the wall covering, and go far toward showing the final effect. Where adjoining rooms are to be considered, an excellent plan is to have panels of the several designs and colors of the wall coverings placed in their several relations, together with the fabrics to be used with each. This is very helpful and convincing. If your rooms open well into each other, an excellent plan is to use the same wall coverings throughout, or something similar in tone. Such treatment adds greatly to the apparent size of each room. Select something that is in tone with your wood trim, and a small patterned, two-toned paper in shades of soft yellow tan would be a good choice. In the dining room a freize of harmonious but dim colors would look well, and either a fabric or a tapestry paper might be used, always selecting a pattern which retreats well. By so handling the walls the wood trim will become a part of the wall treatment, and you will find yourself practically unrestricted in the selection of material and finish of your furniture.

REMODELING THE WINDOWS OF A SMALL HOUSE

"WE have recently purchased a small house in the suburbs and wish to make a few changes. The design of the house is quaint and attractive, the exterior being of shingles and stucco—the lower half shingles. The windows, however, are ordinary and commonplace, and we should like to change them. They are the stock kind which slide up, and they seem too narrow for their hight, being about 2½ by 5¼ feet. In the living room are two windows on the west side with a four-foot wall space between. There is also a south window, 6½ feet high and about 3¼ wide, looking out on a porch.

Please suggest drapery treatment for all. The rooms will be simply fitted. The second-story windows, I have failed to state, are 2½ by 5 feet. Would it do to change the first-floor windows and let these stand as they are? We greatly favor the casement effect, but fear it would mean too much expenditure to cut out and rebuild in this style."

Ans.—It is quite possible at comparatively small expense to so change your windows as to secure the casement effect. Between the two western windows the wall space will permit a third opening of like dimensions. This will give you a group of three, with about six inches of space between each. Remove the double-hung sash and at the upper portion of the window place an eighteen-inch sash or stationary transom; below this a hinged sash or casement effect may be used. Small square or diamond panes will be found to add greatly to the quaintness of such windows and will be quite in keeping with the exterior of your house. Fastenings, hinges, etc., are made especially for such windows. In the living room below this group, a window seat or a wide shelf may be placed; the

(*Continued on page* 80)

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"It's a Fownes—that's all you need to know about a glove."

The VOGUE READERS CORRESPONDENCE SERVICE

(*Continued from page 78*)

latter will be found both useful and ornamental if utilized for holding potted plants. The south window could readily be enlarged into a French door opening upon the porch, always a pleasing feature in a room.

For curtaining these windows a large choice in fabrics is possible. Net—plain or with a small figure—should be used for the curtains which hang close against the glass, two curtains to each window. A small brass rod to hold each should be set upon the frame of the sash. Over the group of windows a valance, eight or ten inches in depth when finished, should be used. At either end of this group, and also between the windows, single-width curtains of the same material should be placed, reaching only to the sill. For this drapery and valance figured East India cotton crêpe cloth, plain or figured cretonne, English taffeta, or casement cloth may be employed. The casement cloth is an especially charming material which comes in a delightful selection of plain colors and sells for 95 cents a yard, 50 inches wide. The lighter weight raw or crinkled silks are also adaptable. Denim, art ticking, and crash are the least expensive materials which could be used. The colors should be governed by the general decorative treatment of the room. Samples of any of these fabrics will be supplied if desired. The upper windows may have the sliding sash replaced by a single-hinged sash for each window, using the small or diamond-paned glass.

COLONIAL FURNITURE OF MODERATE PRICE

"WILL Vogue kindly tell me if it is possible to find furniture built on Colonial lines that is not too fine or too costly for a simple cottage built in the Dutch-Colonial style. I want bedroom and living-room furniture and a suggestion for inexpensive fittings for a dining room which is really a glassed-in porch 8 by 14 feet in dimensions."

Ans.—Very excellent Colonial cottage furniture is made that is not only moderate in price but of good construction and pure in type. A special line of bedroom furniture is offered by the makers, including twin and double beds, chests of drawers, bedside stands, quaint chairs, etc. There are many delightful possibilities in the fitting up of a glass-enclosed dining room. For the summer months the openings should be well screened with wire netting and the sashes so arranged as to slide back one upon the other, thus *al fresco* meals may be enjoyed to the full without any of the unpleasant features the real out-of-door luncheon presents.

Such a room should be treated most simply. A long, narrow table adjusts itself best to the proportions of a porch room, or an unfinished deal kitchen table may be made to serve, and the cheapest type of chair means that with quite plain high back and wooden seat. The chairs and table should be enameled in white, using a good, heavy, bathroom enamel that will withstand heat and moisture. If the wood trim of the room is stained brown or green, chintz curtains with a pattern of green tree boughs and brown birds on a white ground will be especially effective for straight-sill curtains, which can be run on a single rod. Over the sliding windows these should be full enough to draw well together when the candles are lighted for the evening meal. This cotton print should also be used to cover the loose cushions with which the chair seats must be made comfortable. These pads can be tied at the back and about the front legs of the chairs with strong green or white tape to hold them well in place. The covers may be readily removed to launder. The bird-and-bough motif could be brought out further in the decorative borders of the long scarf on the dining-room table, and on the buffet—which latter can be made from a smaller edition of the dining-room table with a lower shelf fitted in about one foot above the floor line. Such treatment will provide a dining room which is dainty and unusual as well as serviceable.

MODERN ORIENTAL RUGS OF ARTISTIC WORKMANSHIP

"WHAT can Vogue tell me of the modern-made Oriental rugs? Are they at all beautiful and are the aniline dyes used in all of these?"

Ans.—Many of the modern rugs are rarely beautiful, and in the better grade only the regular dyes are used, the soft pastel colors proving that the warm, rich tones which age and long service have brought to the antique rugs are possible even in the modern. The makers of Oriental rugs are usually the descendants of a long line of weavers, and every tradition of design and craft of the art are put into the rugs. The wonder of color that some of these present is unsurpassed. In the Mahal rug, for example, the modern rug is undeniably more beautiful than the antique, the color tones showing exquisite combinations of tawny yellows, soft old blues and bronze browns. Such rugs are very moderate in cost and are durable and desirable in every way.

TREATMENT OF A DOOR TRANSOM

"WILL Vogue tell me how to treat the fan-shaped transom over my Colonial front door? There are also lights of leaded glass at either side of the door, about eight inches in width. Should these be curtained?"

Ans.—Set your small-figured or plain net on a frame shaped to fit the transom. This may be made from heavy wire, but preferably is of very thin lathing. The fabric is fastened to this and then drawn down tautly to the lower edge and fastened securely. At the side lights the same material should be employed, running it on small brass rods set at the top and bottom of the opening.

THE LIGHT WICKER FURNITURE

"I AM anxious to supplement my living-room furniture with a few lighter pieces. The furniture is Craftsman and of brown oak. What would Vogue recommend?"

Ans.—There are many delightful styles of wicker chairs from which to choose, and these adjust themselves well to almost any style of simple furnishing. The arm chair with wide, low seat, the modified wing chair, the chaise lounge, or the East India or Madeira chair are all comfortable—the first requisite in any chair—and of good lines. In cost any of these may be bought for less than $10, with the exception of the chaise lounge, which costs from $15 to $20.

The wicker chairs look well fitted with half-back and seat cushions covered in some fabric harmonizing with the color treatment of the room. If the walls are figured, a plain cotton velvet of a harmonious shade is a good choice, or a pleasing effect may be obtained by using the same linen taffeta or chintz for overdraperies and chair seats, etc. The chaise lounge should be fitted with a very thin mattress pad and one or two pillows of good color.

RULES

1 Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a stamped and addressed envelope accompanies the request.

2 Answers to questions of limited length which do not call for an immediate reply will be published in Vogue, at its convenience and without charge.

3 Ten-day questions. Answers sent by mail within ten days from receipt. Fee 25 cents for each question.

4 Confidential questions. Answers sent by mail within six days from receipt. These answers will not be published without permission. Fee $2.

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B The writer's full name and address must accompany all questions asked.

C A stamped and addressed envelope must accompany all questions to be answered by mail.

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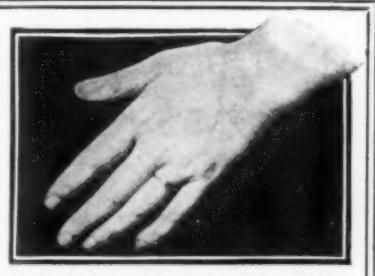

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Advance Notes on Silks for Autumn Wear From Vantine's

IN texture and color the new silks from the Orient are more bewildering than they have been for many a season. Delicately soft and supple, they fall gracefully into the long, sinuous folds decreed by fashion in the wondrously draped frocks for the Fall and Winter. The range of color is a long one, extending from the black and white combinations through the rich coronation tints of royal purple. From blue, empire green, gold and coronation red to the subtle tints. The exquisitely shaded effects are positively alluring in their beauty.

Nothing could be lovelier than the Japanese Crepes in their exquisite colorings, soft yet rich, vivid without being harsh. The entire gamut of the rainbow hues with all imaginary complementary colorings are represented. These delectable materials are forty-three inches wide and sell from $3.00 to $5.00 a yard.

An admirable fabric in a heavy weight is the Chinese Canton Crepe. It is 24, 27 and 43 in. in width, and comes in black, navy, plum, raisin, castor, callot, taupe and midnight navy and sells for $2.50 to $5.00.

Most stunning gowns are made from self-colored, hand-embroidered Chinese Canton Crepe, which comes in all the new shades and in black and white, 28 in. wide, $5.00 to $8.00 a yard.

Habutai Silks are also in favor this season because of their adaptability to the required soft draping effects. They were sent from Japan to Lyons to be dyed in the exclusive colors sold by Vantine. They come in plain black and plain white at .50 to $2.50 a yard—27 and 36 in. wide; also in all shades, plain colors, 27 to 36 in. wide, .70 to $1.75 a yard.

Chinese hand-loom Pongees that are delightfully soft and clinging and yet with sufficient body to hold the tailored lines well. May be used for dresses, motor coats and wraps. In natural color, 34 in. wide, $1.25 to $4.50 a yard.

Satin, it is promised, is to enjoy greater popularity than ever before. The plain 36-in. satins in all colors can be bought for $2.00 a yard.

Chinese and Japanese Brocades and Damasks are being shown in all the Paris wraps. They come in the most beautiful silver and gold combinations, with dull blues, plum, green and grey. They are also ideal for trimmings. Prices from $2.50 to $25.00 a yard. 24 and 27 in. wide.

Mandarin Bands for trimming will be much used; the range of designs is such that practically any color combination is possible. The bands come in pairs, selling from $2.50 to $6.00 per pair.

These items give but a suggestion of what the Fall fashions will demand, and but a taste of the wide range of silks and satins to be found at Vantine's.

We will be pleased to send you samples of the particular silks in which you are interested. State preference in colorings and weaves, and samples will be mailed at once.

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P. S.—I send pictures of an ash receiver and a fern dish, in hand-hammered brass, and a fascinating imported jabot, in Irish lace and finest batiste, hand-made throughout. I also got great bargains in silk kimonos, table linens, pure linen robes and shirt waists, and lace collars. Be sure to send for their free catalog.

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FASHION DESCRIPTIONS

PAGE 34

LEFT FIGURE.—Bernard tailor costume of dark blue serge edged with astrakhan and trimmed with black silk braid in criss-cross designs. The severely simple and perfect lines characteristic of the famous Paris designer's tailor suits are emphasized in this charming costume. The coat, in a longer length than has prevailed, fastens with a side closing edged with astrakhan, as is the round, flat collar. The side line of the skirt, also outlined in astrakhan, laps over in a point half-way down the left side, forming an excellent place for the unique braiding design which is repeated in front at the bottom of the coat. Vogue pattern cut to measure. Price: skirt, $2.50; coat, $2; entire costume, $4.

RIGHT FIGURE.—Strikingly simple treatment of blue and white striped serge in a tailor suit designed by Bernard. The long lines are seen to charming advantage in this costume. The coat, cut in the new length, has long revers extending to the raised waist-line given across the front in a pointed outline. A narrow, straight side gore on the coat shows the stripes running crosswise in contrasting effect, the same treatment continuing on the skirt to produce a long, unbroken panel. The skirt is plain back and front, the trimming effect being at the sides. Vogue pattern cut to measure. Price: skirt, $2.50; coat, $2; entire costume, $4.

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LEFT FIGURE.—Good-looking motor coat of reversible tweed with a gray surface striped with a broken line of black, and the reverse side of dark green and blue plaid, designed on loose, straight lines. The upper part of the coat is cut with the sleeves and body in one piece, the skirt coming up higher in front than at the sides. The broad draped revers feature the reverse of the material, as do the wide, deep turn-back cuffs of the slightly belled sleeves. The broad velvet collar is notched over the shoulders.

MIDDLE FIGURE.—Smart motor suit of reversible vicuna cloth in black and white stripe backed with purple. The well-cut coat has a square collar forming a hood at back, buttoned down under a tab in front. The hood revealing the purple lining may be drawn up over the head when desired. The cuff band buttoning over in a point and the patch pockets also show the purple reverse. The front panel of the skirt carries out that of the jacket part way, then broadens out and has a loop and button trimming on either side.

RIGHT FIGURE.—Cleverly designed one-piece costume of dark blue serge combined with black satin, black silk fringe and white pearl buttons. A new note in revers designing is displayed in the straight-across, buttoned-over black satin revers, outlined at the bottom with fringe. The very wide cuffs of the three-quarter sleeves are trimmed up the sides with fringe and a row of white pearl buttons. The skirt has a deep hem and side panels of black satin trimmed the full length with the white pearl buttons.

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UPPER LEFT.—Wide-brimmed hat of purple velvet, turned back flatly at the front and back and the entire edge outlined in a matching ostrich feather band. A small bow of velvet also edged with the feather banding trims the back.

UPPER RIGHT.—Stunning shape of black velvet with a wide rolling brim and white aigrettes standing straight out at the right side making a novel and effective trimming.

LOWER RIGHT.—French sailor of purple velvet, very wide and very flat, with a simple band of velvet attached, to the side of which are two tassels of ostrich flues, one purple, the other pink, which lie on the brim and produce a smart effect.

PAGE 51

LEFT FIGURE.—Original tailor suit of clay serge trimmed with white broadcloth and black braid. The three-quarter coat fastens low at one side, then curves away, forming rounded corners in the front. The revers are outlined in a wide braid which also trims the coat. The skirt has a simulated over-drapery curving up in front and outlined by braid. Two large black frogs of braid fasten the coat, and the sleeves are trimmed with rounding inset cuffs of black satin.

RIGHT FIGURE.—Distinctive costume of black velveteen with a dash of color featured in the blue cloth collar embroidered in gold, silver and black, and a smart tubular braiding displayed on coat and skirt. The coat is cut on the straight silhouette lines in a longer length than that of last season's models. The simplicity of design, both of skirt and coat, the latter closing to one side and the same effect continuing on the skirt, affords an effective background for the handsome braiding which is a marked feature of the latest modes.

VOGUE POINTS

ONE of the most charming fancies ever originated, even in Paris, is the little *jacquette* made of marquisette, lace, chiffon or gauze in sleeveless style, and fringed around the edges or bound with satin. These are worn with house gowns and made in any color the wearer fancies. They are extremely smart and dainty.

ELABORATE costume designs for indoor wear again show trains, and these are generally in "court" style—that is, almost entirely separate from the dress. These trains are often made of chiffon, lace, or whatever material composes the tunic, and are fringed or weighted by heavy tassels, to avoid an appearance of lightness.

A SMART gown recently seen in Paris was of blue and green shot taffeta with the skirt, the fichu and the high foolscap hat trimmed with overlapping flounces of pinked taffeta, put on with only a slight suggestion of fulness.

DOUBLE ruches of box-plaited ribbon or silk are much used on the bottom of silk or marquisette skirts, and double or triple circular flounces appear even on cloth gowns.

FOR a tailored hat, a bow of Scotch plaid is very smart. This should not be made of ribbon, but of dull, heavy silk, cut on the bias and hemmed by hand. The style of poising the bow at the center-top of the crown still holds its popularity.

Reverse views of models shown on page 36

Reverse views of models shown on page 51

Pneu Form

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You simply insert *Pneu Form* inside your fitted muslin waist lining, inflate it until solid and before you stands *you*.

This lining when inflated on *Pneu Form* gives the exact size of your bust, waist, neck and arms, also the shape of the back, slope of the shoulders and any other peculiarity of your figure. If one shoulder or one hip is higher or larger than the other, *Pneu Form* will reproduce it exactly. *Pneu Form* will stand by the hour without a change of pose or a murmur. It relieves you of the bother and fatigue of frequent dress fittings. It can be adjusted to any height for the correct fitting and draping of skirts.

WHEN not in use the Pneu Form can be deflated and packed in the box base, dimensions 12 x 14 x 4 inches. Pneu Form serves for any number of persons by simply changing the waist lining.

Call and see practical demonstration or write for fashion book C-50, "What to Wear and How to Make It."

Gown, Courtesy Bergdorf & Goodman, N. Y.

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The Bedtime Meal in Countless Homes Tonight

When Prof. Anderson invented Puffed Wheat and Puffed Rice, he gave you, for one thing, the best foods ever served in milk.

You serve them at breakfast with sugar and cream. Or you mix them with fruit. At dinner the puffed grains are crisps for the soup. Or a nut-like garnish when you serve ice cream.

But the favorite way with children is to serve like crackers in a bowl of milk.

Done by Furnace Heat

These are whole-grain foods—not merely the flour. That adds a great deal to their food value.

In bronze-steel guns they are revolved for an hour in a heat of 550 degrees. Think of that. Boiling heat is 212 degrees.

It is that fierce heat which gives to these grains their enticing nut-like taste. It crisps them through and through. And it makes them twice as digestible as cereals baked or boiled.

The moisture in the grain turns to superheated steam. When the guns are unsealed each grain explodes. The millions of food granules are blasted to pieces.

The grains are puffed to eight times normal size—made four times as porous as bread. Each grain is made up of countless toast-walled cells. Imagine how those crisp, porous, nut-like grains taste when served in milk.

Puffed Wheat, 10c *Except in Extreme West*
Puffed Rice, 15c

Prof. Anderson's object was to make whole grains twice as digestible as ever before. As a result of this heroic process, puffed grains yield every whit of their food value. These are scientific foods.

But, with the first taste, that fact is forgotten. People eat these foods because they delight in them.

Five Meals Daily

Dr. Woods Hutchinson says that children should be given five meals every day. Food alone makes them grow.

For the extra meals give them something digestible, of maximum food value and surpassingly good. Give them whole grains of wheat or rice, made nut-like in a furnace heat, blasted to porous crispness. And serve them in milk.

During hot weather people have eaten a hundred million dishes of Puffed Wheat and Puffed Rice.

The Quaker Oats Company

Sole Makers---Chicago

(199)

"The Son of an Ancient People," a celebrated canvas by Josef Israels, whose death has desolated artistic Europe.

A R T

EXHIBITIONS NOW ON

New York. Durand Ruel. French impressionists.

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Kennedy Gallery. Etchings, engravings and mezzotints.

Cottier Gallery. Pictures by the great English masters.

Fischer Gallery. Old masters.

Ehrich Gallery. Old masters.

Kleinburger Gallery. Old masters.

Charles of London. The Mannheim collection.

New York Public Library. Etchings by modern masters, and illustrations for the Bible by Tissot.

Rome. United States Pavilion. International exposition. Paintings, watercolors, pastels, miniatures, drawings in black and white and small sculpture.

ISRAELS' POSITION AMONG MODERNS

THE death of Josef Israels removed from the band of modern Dutch painters the poet-portraitist whom many eminent critics have believed to be their indisputable leader. Certainly these critics have shown no hesitancy in linking his name to that of two of the masters, Millet and Rembrandt. That he shared with each a facet of his genius is perhaps beyond question. His subject matter was much that of Millet, though he was less generic, and less Greek, less socialistic than Millet. His technical treatment had been influenced from his youth by Rembrandt, whose broader treatment of light values he considered the latter's greatest boon to the art of painting.

But Israels' distinguishing characteristic, said by Walter Pater to be the sum total of any man's worth, was the peculiar atmosphere his work possessed. Working with far greater particularity of subject than Millet, and falling short of Rembrandt's gigantic power of brilliant lighting, Israels yet had a peculiar gift for rendering the quality of light and air which enveloped his subjects, without surrendering the harmonies of his canvases to the domination of special detail. To have outgrown a too-great precision of technique is one of the secrets of great art, and the one invariable keynote to style. Israels had passed through this period, before his work began to have a wide acceptance. Jan Kruseman was the young Israels' first instructor, and from him he received, in lineal and collateral descent, the academic and feelingless ideals of Ingres and David. Superimposed upon this heritage were years of its undoing, in Paris, where the freedom of the young French school liberated the spirit of the Dutch boy and let it fly to its haven in the shadow of Rembrandt's genius. An illness followed, and to regain his wasted strength Israels went to Zandvoort and lived among the fisher people.

There the life which was henceforth to engross him in its portrayal was first disclosed to him. He strove through a period of depression and sadness, during which his canvases revealed his brooding horror of the sea, and the rigors of the existence it demanded of its sons. Slowly, under the enoblement of the philosophy he evolved, and the tenderness and pity that had lain dormant in him, he lifted his eyes to sweeter vistas. Little brown and blue-clad Hollanders scampered across the gleaming sands and under the moist skies that he had learned to paint. Children playing, or resting with devoted mothers, began to predominate in his canvases. Then came a period of painting interiors, from which the sleeping Dutch baby was seldom missing.

Israels was in very truth one of Zangwill's "Dreamers of the Ghetto." The epic roll of Judaic history exercised over him its dignifying influence, and no Jew in all Amsterdam could ever lack for the painter's sympathy or his understanding.

The painting reproduced here, "The Son of an Ancient People," is fittingly representative of his attitude towards his race.

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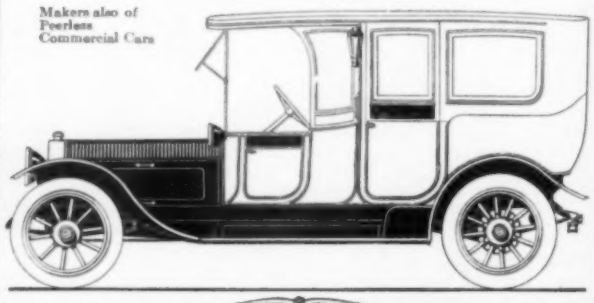

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Cor. Jackson & Fifth Avenue

S O C I E T Y

New York

DIED

Aymar.—At Islip, L. I., August 12th, Josephine Aymar, aged 82 years.

Fabbricotti.—In Paris, France, on August 19th, Ottavian Fabbricotti, mother of Mrs. Harry Kingsley.

Lawrance.—At Pau, France, on August 18th, Francis C. Lawrance, aged 84 years.

ENGAGED

Flagg-Iselin. — Miss Beatrice Flagg, younger daughter of Mrs. John Turner Atterbury, by a previous marriage, to Mr. Oliver Iselin.

Holmes-Touchard.—Miss Emeline Holmes, daughter of Mr. and Mrs. Jabish Holmes, to Mr. Gustav F. Touchard, Jr.

Ingersoll-Markoe.—Miss Avis E. Ingersoll, of Tacoma, Washington, to Mr. Harry Markoe, Jr.

King-Flagg.—Miss Dorothy King, daughter of Mr. David H. King, Jr., to Mr. Stanley Griswold Flagg, 3rd, of Philadelphia.

Mackay-Maupin. — Miss Margaret Mackay, daughter of Mr. and Mrs. Archibald Mackay, to Past Assistant Postmaster Maupin, U. S. N.

WEDDING

De Forest-Ogden.—On September 9th, at Trinity Church, Mr. Johnston De Forest and Miss Mary Ogden, daughter of Mr. and Mrs. David B. Ogden.

WEDDINGS TO COME

Loomis-Thorne.—At St. Mary's Church, Tuxedo, on September 16th, Miss Julia A. Loomis, daughter of Mrs. Henry P. Loomis, to Mr. Landon K. Thorne.

Anderton-Montant.—At Cedarhurst, L. I., on September 16th, Miss Alice Anderton, daughter of Dr. and Mrs. William B. Anderton, to Mr. Louis Montant.

Rutherfurd-Mills. — At the Vanderbilt Chateau, Normandy, France, on September 20th, Miss Margaret Rutherfurd, daughter of Mrs. William K. Vanderbilt by a former marriage, to Mr. Ogden Livingston Mills, son of Mr. and Mrs. Ogden Mills.

Robb-Downs.—At the home of the bride, 23 Park Avenue, on September 20th, Miss Cornelia Robb, daughter of the late J. Hampden Robb, to Mr. Daniel Downs.

Baltimore

DIED

Hall.—On August 18th, Annie Hall.

Boston

ENGAGED

Draper-Gannett.—Miss Dorothy Draper, daughter of Ex-Governor and Mrs. Eben S. Draper, to Mr. Thomas B. Gannett, Jr., of Cambridge.

Brattleboro, Vermont

WEDDING

Crapon-Mather.—On Thursday, August 24th, at the home of the bride's sister, Mrs. Williston Walker, of New Haven, Conn., Mr. Denys Crapon, Lieutenant of Cavalry in the French Army, and Miss Eleanor Worthington Mather, daughter of the late Professor Richard H. Mather, of Amherst College.

Buffalo

DIED

Weed.—On August 17th, Walter I. Weed, aged 34 years.

Chicago

ENGAGED

Kruttschnitt-Woodhouse. — Miss Rebecca de Mendez Kruttschnitt, daughter of Mr. and Mrs. Julius Kruttschnitt, to Mr. Henry Clifford Woodhouse, of Montreal.

WEDDING

Montgomery-Cary.—On Wednesday, August 16th, at the residence of the bride's parents, Mr. and Mrs. Fred Asa Cary, Mr. Warren Montgomery, of Madison, Wisconsin, and Miss Florence Cary.

Denver

ENGAGED

Wolfe-Dittus. Miss Carolyn Wolfe, daughter of Mr. and Mrs. Charles King Wolfe, to Mr. Edward J. Dittus.

Los Angeles

ENGAGED

Rollins-Tolhurst. — Miss Jane Rollins, daughter of Mr. and Mrs. Hamilton Bowman Rollins, to Mr. Louis Tolhurst.

(*Continued on page* 88)

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THE CRUDE-OIL TONIC
is a fragrant, quick-drying LIQUID. Not a stain or dye. No GREASE. No ALCOHOL.
Stops the loss of hair. Cures Dandruff. Results guaranteed or money gladly refunded. Price $1 per bottle. Prepaid in plain package. CRUDE OIL PRODUCTS CO.
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265 Columbus Avenue, near 72nd Street

418 Columbus Avenue, near 80th Street

2367 Broadway, near 86th Street

277 Lenox Avenue, corner 124th Street

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Take for example those portieres on which the summer's dust has accumulated. We can make them look like new—or we can dye them some entirely new shade to harmonize with a change of wall paper or furniture.

Your curtains can be carefully cleaned to hang and look like new.

Or those blankets which the cool autumn nights will soon call into service. Are they a bit musty? Let us make them as sweet and soft as when they came from the loom.

For the woman who is obliged to go into mourning, we offer every facility. No fabric is too delicate, no colors too pronounced to take perfectly our fast black mourning dye.

No matter where you live, the path of satisfaction leads direct from your home to the door of our establishment.

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Write us for illustrated folder telling about the exquisitely tailored "H. & M." quality "Racquet" garments.

HYNARD AND MEEHAN
15 West 24th Street NEW YORK

S O C I E T Y

(*Continued from page 86*)

Minneapolis

ENGAGED

Baker-Johnson.—Miss Louise Macalister Nevins Baker, daughter of Mr. Howard W. Baker, to Mr. Francis Jewett Johnson, of Chicago.

WEDDING

Bey-Kalman.—At the Cathedral of St. Paul, on August 24th, Mr. Richard Edward Blacque Bey, first secretary of the Turkish Embassy at the German capital, and Miss Josephine Kalman, daughter of Mr. Arnold Kalman.

New Orleans

WEDDING

Pradillo-De Ben.—On August 15th at the St. Louis Cathedral, Mr. August Edward Pradillo, son of General A. Pradillo, of Mexico City, and Miss Anita De Ben, daughter of Mr. and Mrs. Joseph A. De Ben.

St. Paul

WEDDING

Magoffin-Snow. — At the Prince Arthur Hotel, in Port Arthur, Ontario, Mr. Samuel Shelby Magoffin and Miss Florence Thayer Snow, daughter of Mr. and Mrs. Franklin Floete.

San Francisco

DIED

Wallace. — On August 12th, Ryland B. Wallace.

ENGAGED

Collier-Beckett. — Miss Lutie Collier, daughter of the late William B. Collier, to Mr. Bergie Bishop Beckett.

WEDDINGS

Baker-Hunt. — On Wednesday, August 16th, Mr. Herbert Baker and Miss Natalie Hunt, daughter of Hrs. Randell Hunt.

Foss-Chapman.—At Grace Pro-Cathedral, on August 23rd, Mr. Benjamin Sturtevant Foss, son of Governor Foss of Massachusetts, and Miss Dorothy Chapman, daughter of Mr. and Mrs. Wilfrid B. Chapman.

Washington

ENGAGED

Jenner-Lahm.—Miss Gertrude Jenner to Lieutenant Frank P. Lahm, of the Seventh United States Cavalry.

Lawson-Wyeth.—Miss Dorothy Lawson to Mr. Nathan C. Wyeth.

Roosevelt-Bayne.—Miss Olga Roosevelt, the daughter of Mr. and Mrs. Robert Roosevelt, to Dr. J. Breckenbridge Bayne, son of the late John W. Bayne.

Schonburg-Ambrozy.—Countess Ludovica Dyenfeld Schonburg to Baron Louis Ambrozy, Counselor of the Austro-Hungarian Embassy.

Calendar of Sports

AUTOMOBILING

Sept. 15th.—Track Race Meet at the Appalachian Exposition at Knoxville, Tenn., under the auspices of the exposition management.

Sept. 16th.—Race Meet at the New York State Fair Grounds, Syracuse, N. Y., under the auspices of the Syracuse Automobile Club and dealers.

Sept. 18th-20th.—Commercial Vehicle Contest under the auspices of the Chicago Motor Club.

Sept. 23rd.—Annual Road at Lowell, Mass., under the auspices of the Lowell Automobile Club.

Oct. 3rd-7th.—Annual Race Meet at Danbury, Conn., under the auspices of the Danbury Agricultural Society.

DOG SHOWS

Sept. 19th-21st.—Appalachian Kennel Club, Knoxville, Tenn.

Sept. 19th-22nd.—Tennessee State Fair Dog Association, Nashville, Tenn.

Sept. 20th-23rd.—Genesee County Kennel Club, Batavia, N. Y.

Sept. 21st-23rd. — Seattle Kennel Club, Seattle, Wash.

Sept. 23rd.—Fifth annual Piping Rock Kennel Club Dog Show.

Sept. 26th-29th.—La Crosse Kennel Club, La Crosse, Wis.

Sept. 27th-28th.—Delaware Valley Kennel Club, Mercerville, N. J.

GOLF

Sept. 14th-16th.—Woodland G. C., fall tournament.

Sept. 16th.—Baltusrol Golf Club, autumn cup.

Sept. 16th.—Finals, J. Kennedy Tod cup, Sound Beach Golf and Country Club.

Sept. 18th-20th.—Invitation tournament of the National Golf Links of America.

Sept. 18th-20th.—Maplewood (N. H.) C. C., Autumn Invitation tournament.

F L O R A L N O T E S

FROM China we get as a novelty the Buddleya, a beautiful, new, hardy, flowering, shrub-like plant, growing from four to five feet in hight, with graceful, arching branches, and foliage which is bright green above, and velvety white beneath, making a beautiful plant even when not in bloom. The branches are terminated by long racemes of rosy lilac blossoms, with an orange spot in the center. It grows readily from seed and blooms the same season.

The orchids are coming into a cult of their own, and deservedly so. They are divided into two classes, the tall-growing and the dwarf, in both of which there are many shades and colors; and we shall soon have from the hands of the specialists other varieties of both the self-colored and the "tigered," or spotted, varieties. They are specially adapted for pot plants. Plant them in frames and when they have made the third leaf, pot them off into two-inch pots, and increase the size when they need shifting. They start blooming early in the spring.

If you plant a bed of bulbs this autumn for winter blossoming, do not be in a hurry to cover them—in fact, they will do better if not covered, provided they have been planted sufficiently deep to prevent freezing. But, to make sure of it, as soon as the soil is frozen hard and does not thaw out during the day, put a light covering of leaves or straw on the beds, and on this plant branches of evergreens; or if in the city and these cannot be had, lay wire netting on, with a few pieces of sticks to keep it in place. Take this covering off early in the spring, but let the bulbs come up through before you remove it.

The grass on the lawn should not be cut short after the hard freezing begins, but should be allowed to remain at a length of four inches over winter. This can be done by adjusting the lawn mower wider apart. Keep it cut to that length as long as the mower can be used.

Everyone should lay in a small stock of good soil to be used in flower operations during the winter. When shifting the potted plants from one pot to another, it is often necessary to have additional soil, and this cannot be obtained in mid-winter. Pile it where it will not freeze and where the air can have access to it. Turn it over occasionally during the winter to aërate it.

It is dangerous to attempt to cut off the stalks of lilies growing in the open until very late, as sometimes in the effort the bud comes out and the bulb dies. Let them alone until they will break off at a mere touch, and then never pull them out—always break them off close down to the roots. The lilies should be protected first with leaves, and when the ground is frozen hard, with manure.

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Prevents wrinkling or bulging at the top of the corset which spoils the effect of the handsomest gown.

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Supports the bust. Serves the purpose of a corset cover. Is cool, comfortable, hygienic. Fits like a glove. Allows perfect freedom of movement.

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R. & T. Silks for Fall and Winter season of 1911 and 1912, embrace every silken fabric decreed by the highest fashion authorities, as well as many *original and exclusive fabrics* of most fascinating and distinctive character *not* to be found in any other make. Sold in all stores where good merchandise is sold. Always look for this mark on the selvage—

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ON HER DRESSING TABLE

THE old adage that "wonders will never cease" applies particularly well to the preparation of toilet accessories in this decade, for scarcely a month passes without the development of some new and interesting idea which has to do with the preservation and beautifying of the skin. The very latest is a liquid cream to be sprayed on the face by means of a specially designed atomizer. The idea is certainly new and has several interesting features. Having always remained in the natural liquid state, the cream is necessarily free from any of the solidifying substances which are generally conceded to be injurious in their effect upon the skin, such as oxide of zinc, white wax, lard or lead. Pure and unique in its composition, it is especially beneficial in every way, and fills the place of the best of cold creams by keeping the skin in a truly clean and healthy condition. As this is the foundation of all beautifying processes, it opens the door for the building-up process achieved by tissue builders, smooths away wrinkles by keeping the skin perfectly pliable, and is invaluable in its searchingly cleansing quality. The latter fact appeals more directly to women who use rouge and extreme beautifying preparations daily, as all such things should be carefully removed before retiring, since they clog the pores, dry the skin and are very apt to bring wrinkles. It has the distinctive quality of having no grease, so the face or neck has simply to be wiped to remove all traces of its use. The atomizer by which it is sprayed on the face is especially well made. The bulb is of the best rubber, and the spray proper may be separated into three parts. The lotion bottle into which it fits is supplied with a metal cap which screws on to the metal top of the bottle in a way which makes it absolutely non-leakable, and the whole affair works with perfect smoothness. As a protection for the skin against havoc wrought by the elements it is also valuable, being very good for sunburn, windburn or roughness. If the lotion be thoroughly chilled before applying it is particularly pleasant to use, and rejuvenating in effect. A full five-ounce bottle with the atomizer costs $1.25, and additional bottles may be had for $1, as one sprayer should last for two or three bottles, or even longer.

TINY POWDER PUFFS TO SLIP IN THE PURSE

Nothing more daintily feminine, or sure to find instant approval from the fair sex, has been brought for many a day than the delightful little powder puffs, each impregnated with powder and sealed up in a perfumed tissue envelope. This is the acme of all that is practical, all that is deliciously fragrant and all that is dainty. The tiny envelopes are only about two inches square and of the least possible bulk, so that half a dozen or more can be carried in the purse, where they offer means of instantly taking that greasy look away from the skin, leaving a delightful freshness. They are really charming, and have become very popular at once. The price is exceedingly moderate by the box of fifty, and every woman who likes to look her best at dances, dinners, race meetings or any festivity which keeps her away from her own toilet table for any length of time, will find them a great acquisition. They are thoroughly hygienic, being kept free from all impurities in the little envelopes, and the delicately scented powder used is of the highest class.

AN EXCELLENT DEODORIZING POWDER

Apropos of powder I came across a rather unusual and very good preparation the other day at a small specialty house, which has no odor or perfume at all. I am assured by its sponsor—a very clever and reliable woman—that it is not in any degree harmful, and it absorbs without unduly checking perspiration. The latter quality is particularly nice for women who perspire very freely in warm weather, and to make it even more desirable, there are decided deodorizing qualities. The price is 25 cents a box, or by registered post 40 cents.

TO SIMULATE A NATURAL HAIR WAVE

An ingenious curling iron has recently been patented which women who are not blessed with naturally wavy locks will do well to investigate. It is not to be found at any of the department stores, but must be sought at the establishment of a specialist in various kinds of lotions and creams which are much liked by some of the most exclusive women in town. The wave these tongs give is loose and most becoming, enabling one to have a beautifully artistic curve wherever it is prettiest. It can be handled with little skill, and is in itself an excellent piece of workmanship. The price, including the alcohol lamp, is $3.50.

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]

JOIE DE VIVRE

THE dancing Spring, and the blossomed trees,
And the flowery stars in the new-born grass—
'Tis a joy to live through a day with these,
With these and the love of a tender lass.

Comes sleepy Summer; soft clouds above,
In the deep blue over the bosomed wood,
While the frogs intone little tunes of love
Through the heavy heat—all life is good!

Then the valleys fill with the Autumn's wine,
And the changed wind colors and crisps the leaves;
And the breath of the earth is a thing divine—
And love sings clear midst the yellow sheaves!

Then the Winter's wind, and the snow-clad storm,
And the biting frost, and the welcome cheer
That sits by the home-hearth, close and warm—
True love finds a joy in the whole glad year.

WARWICK JAMES PRICE.

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Millinery Shop

Street, Dress, and Mourning Hats

The distinctive feature of this shop is its attractive line of stunning street hats from Fifteen :: to Thirty Dollars ::

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What

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You can, **I know** it, because I have **reduced** 25,000 women and have **built** up as many more—scientifically, naturally, without drugs, in the privacy of their own rooms; I can build up your vitality—at the same time I strengthen your heart action; can teach you how to breathe, to stand, walk, and correct such ailments as **nervousness, indigestion, etc.**

One pupil writes: "I weigh 83 pounds less, and I have gained wonderfully in strength." Another says: "Last May I weighed 106 pounds, this May I weigh 126, and oh! I feel SO WELL."

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This much-desired combination of Corset qualities can result only from knowledge and experience—knowledge of the female figure, of anatomy, of variations in proportion, of fashions and of the theory of designing—experience in practical designing, in cutting and in fitting.

I am a Corset Specialist. My career, both educational and professional, has been designed to afford that perfectly balanced ability which can produce the perfect made-to-measure Corset. Years of study of the female figure and anatomy, including a college course, and years devoted to practical designing and cutting, have resulted in an unequaled degree of Corset building ability which enables me to eliminate all faults, either dangerous or uncomfortable, without the sacrifice of fashion and beauty.

B. CRONER CORSETIER

Artist and Originator of Special Designs

40 W. 34th St., New York

We Solicit Parlor Trade

SEEN *in the* SHOP

(Continued from page 46)

small mahogany pieces in various quaint and odd designs, for use in decorating rooms that are furnished with the old-fashioned mahogany. I want to call attention, in particular, to a lamp screen of very pleasing effect, which is designed to protect the eyes from the glare of artificial light. It should be placed on the table and the screen then adjusted to the correct angle between the electrolier and the reader's face. This screen is just large enough to cast a shadow on the face, without interfering with the light on the book, and being developed in dull mahogany it is extremely decorative as well as useful. A pretty piece of imported cretonne in the pastel tones, or shadow silk, is framed in the screen under glass, giving the effect of hand-painted work. The cost is $5.

Jewel chests to match a mahogany dressing table are distinctive in the beauty of their workmanship. They are long, of dull mahogany, and set on four little mahogany feet. Coming with a lock and key, they may be had as low as $3.50. Another box, called an automatic cigarette holder, is square in shape. When filled, it will raise one cigarette into a groove at its top, and, as soon as this has been picked up, a second cigarette will appear, like magic, in its place. This contrivance is patented, and well it may be, for it is most ingenious. At a cost of $5, the box comes dull-finished and unadorned; for $1.50 more, it is inlaid on its top with a life-size cigarette and match. Many a man will welcome this convenient box as an addition to his billiard room or den.

A mahogany shaving stand is in imitation of a tiny dressing table, and is designed to set on a chiffonier. It is sufficiently broad on its top to hold all the necessary shaving implements and toilet articles, and is provided with two little drawers. It stands on four small feet, and is topped by an oval mirror, framed in mahogany. This same stand also serves admirably as a make-up or vanity bureau for milady's boudoir. Price, $12.

CANDLESTICKS AND BOOK TROUGHS

Floor candlesticks, to take the place of the old-time piano lamp, are made of heavy mahogany and are five feet or more in hight. They are very graceful in appearance and especially useful when fitted with an electric light attachment. They then make excellent reading lamps, if placed at the back of one's chair. Shades to go with them will be made to order in any color scheme. These are developed of cretonne or Oriental silks, with a silk fringe border for $5 and up. The candlesticks themselves cost $15. Their perfect simplicity is their chief charm. Those planned purely for decorative purposes are fitted only with the tall wax candles, and are $8 each, without the shade. Short candlesticks of mahogany in the conventional tulip design are very lovely at $5 a pair. Taller ones, to finish a mantel shelf, are like an elongated tulip stalk, with a bulb at the top for the sconce. These are slender in effect, and cost $8.50 a pair.

The book trough is a convenience for the library, as it saves the table from being cluttered with books, magazines and newspapers. Two styles come in dull mahogany at $25 each. One of them is like a veritable trough or manger, set on legs. Below the table-high trough is a lower shelf in exactly the same trough shape. Both shelves are divided into three equal parts by mahogany partitions, leaving space enough between to hold the average-sized book. The second trough stand—and this seems to be more useful—has a plain, flat shelf for its lower part. The top is formed of a trough-like case, divided lengthwise, each side of the case to serve as a periodical holder. A third trough consists of a deep, oblong box of mahogany, without legs, to set upon the library table. It has a low mahogany handle with which to lift it. This sells for $12.50.

QUAINT CHAIRS AND MIRRORS

At this same shop, which, incidentally, looks in its architecture as if it had originated at the time of Anne Hathaway, may be found the fascinating rush-bottomed chairs for use in the dining room or at an old-fashioned writing-table. They are straight-backed, with a prettily shaped mahogany top, and cost $12.50 each.

A quaint Priscilla rocker, with an upholstered back and seat and a mahogany frame, is sold for $30. The handles are carved to represent swans' heads—curved necks and all—and the upholstering is done in any color to order. A little footstool to match is oblong and raised slightly on claw feet, with mahogany handles or railing at either end. Its cushioned top is covered with the same material as the chair. Price, $6.50.

An old-fashioned mirror shows a wide gilt frame, molded into scallops at the corners. It may be hung either up and down or across with equally good results. Measuring 22 by 18 inches, it is to be had at a cost of $15. The same sort of a mirror will also be cut to fit any required wall space, the price depending entirely upon its size. In about the same proportions and for the same price as the gilt mirror quoted above comes a mirror with a broad mahogany frame. This has a band of the red-toned wood running across it, about a third of the distance from the top, and can therefore be hung only vertically. Such a piece of furniture is an attractive addition to a Colonial room.

IMPORTED DUTCH WARE

One of the latest novelties in the commercial world is an original Dutch shop. Here one may purchase many of the beautiful potteries that are the pride of Holland. Certain designs are sold exclusively to this one American firm, and can therefore be found in no other shop in the United States. The ancient Delft ware, the delicately finished Arnheim pottery and the richly colored Leiden or Brouwers Aaardewerk are among those to be most admired.

A Delft tea set, comprising three cups and the regulation tea pieces, all on a round tray to match, is decorated with windmills and sheep in true Dutch fashion. The cups are tall, in imitation of the large Dutch coffee cups, and the unbreakable china tea-pot is set on a stand over an alcohol lamp. The cost of the entire set is only $6.50. Decorative plates in the same ware, showing shepherds and their flocks against a characteristic Low Country landscape, come on wire racks for $1.75 each. A little dark blue vase, with its slender neck and round body joined by straight china handles, costs $1.50. A flock of sheep wanders over its darkened surface. A large, bowl-like vase with scarcely any neck at all and with short, curved handles, is priced at $4.75, and shows a similar decoration. Tall vases of precisely the same shape as the $1.50 variety are finished in the deep Delft tone and covered with pastoral scenes. These cost $4.75 each. More cows appear on a cylindrical vase that widens a trifle at its top and bottom and is priced at $2.50. A jug-like vase selling for $6 is tall and round and much smaller at its base than near its short, narrow neck. It displays cows in a meadow, beside a stream of water and a Dutch windmill. All these vases are in the deep blue, shaded Delft ware, with vaguely outlined figures. A plate clock in the pure white and blue ware may be had for $3.50. On its face are painted the numerals and clock hands, partly concealing the pretty Dutch scene beneath them. The clock works are completely hidden when the plate is hung on the wall.

The Leiden pottery, as any china collector will know, is carried out in dark tones, such as a rich metal brown or a subdued peacock blue, with an occasional piece in the natural wood color. The shapes are symmetrical, and hence attractive to the artist's eye. An exquisite bowl in the first-named color, with a lid to match, sells as low as $1.40. A small design, worked up in an odd tone of greenish blue, adorns either side of it. A large ash tray in the same brown tone, with a stand in its center for a box of safety matches, costs 95 cents. A large motto plate, to hang on the wall, is developed in metal brown, with the thrifty phrase, "Time is money," written in green lettering across it. Price, $2.65. A low brown jardinière, containing a little flower pot, comes at $1.65. A pitcher vase in brown, with a double-curved handle, is $1.75.

Elizabeth Arden

has had a most successful season at Bar Harbor, Narragansett Pier and Newport. Her large clientele at these famous resorts are enthusiastic in their praise of her

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She counts it a privilege to be able to refer by special permission to many ladies prominent in the social life of these great fashion centers.

Elizabeth Arden is again at her Salon at 509 Fifth Avenue, New York, and is prepared to serve you throughout the coming season with the Venetian Preparations and Treatments, to which many additions have been made.

Your especial attention is directed to the following preparations:

Venetian Eyelash Grower
produces a thick, lustrous growth, increasing glossiness and length, beautifying eyes and face; absolutely harmless. Jar, **$2.00.**

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eradicates tiny crow's feet around eyes, removes dark neck lines caused by high collars; one application produces results. Jar, **$1.00.**

Ardena Skin-Tonic
clears and whitens skin, removes puffiness under eyes. Used with Adona Cream to firm skin. **75c, $1.50, $3.00.**

ANY of the above VENETIAN Preparations will be mailed, with explicit directions for use, on receipt of check or money order for the amounts mentioned. Full list of the VENETIAN Preparations and Treatments with prices in Elizabeth Arden's Book:

"The Quest of the Beautiful"
A revised edition of this treatise, just off the press, will be forwarded to any one sending their request now.

Facial Treatments at Salon $2.00. Course of Six, $10.

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Chaumont Seamless, 12x9, at $50.
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Dressing Sacques:

—or made to your measure at short notice.

826 (as illustrated).—Comfortable negligee of wool batiste, with effective collar and undersleeves of lingerie. Trimmed with lace and medallions. Back plaited to waist and finished with ribbon girdle. Price. **$12.50**

Mail orders receive the same expert attention given to local trade.

You Can Weigh Less— or More
Have Better Health —A Perfect Figure

I WILL guarantee that with my system you can weigh just what you would like to weigh, or more wonderful still, reduce or build up any single part of your body that may be burdened with surplus flesh, or undeveloped—this, because my system can be centered upon your hips, waist, limbs; in fact, any part you wish built up or reduced.

With my system you can have a figure perfectly proportioned throughout—a full, rounded neck, shapely shoulders, arms and limbs, a fine fresh complexion, a good carriage with bodily poise and grace of movement.

You Can Have Good Health

My system will stimulate, reorganize and regenerate your entire body. It will restore the lost physiological balance necessary to renewed health. It will make your digestive system take care of your food, transforming it into good, rich blood.

It will so strengthen your lungs—your heart, in fact every vital organ, as to successfully guard against weakness and disorders.

It will generate a high degree of vital force and develop great nerve vigor.

The following are a few examples of the wonders my system works. They are taken at random from the many thousands I have received.

"All the organs feel stronger and do their work better. My nerves are improving and my heart troubles me only occasionally. The carriage of my body is better and my waistline is improving. I have had only one miserable nervous day. I have not taken any pills for four days. My stomach feels better." (After first lesson.)

"I am perfectly delighted with your exercises. I am very much encouraged with the development of the bust and neck and believe that at last I am going to have a well-rounded bust and chest."

"Have not had a sick headache since I have done these exercises." (After first.)

"My carriage is greatly improved and my neck and arms are beginning to fill out wonderfully since working on the last two lessons."

"I have gained 12 lbs. so far, and am getting larger all the time."

"I now weigh 166 lbs. (weight at start 194), and have reduced 4 in. in my hips. I did not know you were such a wonderful little creature. I appreciate so much the interest you have taken in me, and you have done me so much good."

My Guarantee

My new book, "The Body Beautiful," tells all about my system, how it is making women more nearly perfect in health and figure. It is fully illustrated with photographs of myself showing correct and incorrect carriage, and many others showing how flesh can be removed or put on all parts of the body.

With "The Body Beautiful," which I send free to anyone upon request, I give full particulars of my Guarantee Trial Plan, whereby you can demonstrate the value of my system in your own case without risking a penny. **Write for "The Body Beautiful" and Trial Plan to-day.**

Annette Kellermann

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Reduce Your Figure

These garments, by shaping the body gracefully, reduce the size of your figure. They are more comfortable than other corsets, as they bend easily with the body. Send for descriptive folder to the address below.

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You can safely and speedily reduce your superfluous flesh in any part of the body and thus improve your figure, by wearing

Dr. WALTER'S
Famous Medicated Rubber Garments

For Men and Women

Neck & Chin Bands, $3.00
Chin only, - - $2.00

Also Union Suits, Stockings, Jackets, etc., for the purpose of reducing the flesh anywhere desired. Invaluable to those suffering from rheumatism.

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166 Geary Street, San Francisco, Cal.

The MODES *as* ESTABLISHED *by the* PARISIAN BEAU MONDE

(*Continued from page 39*)

delicate coloring was beautifully marked in her costume of taupe gray mousseline de soie, hung over white mousseline. Somewhere about the folded fichu corsage, soft, faint, and nearly effaced, hints at color dimly accented the charming gray and white. Mrs. Hugh Reid Griffin, well known in London and Paris for her club work, wore a gown of heavy, cream-colored lace hung over white chiffon, and smartly touched with black velvet ribbon.

The band of "Froebel Pilgrims" was also entertained by Madame Bertinot, the president of the *Union Familiale*, a society for the promotion of the education of children, at her villa at St. Cloud, which was decorated for the occasion with French and American flags. Mon. Bertinot officially welcomed the visitors, after *déjeuner*, with a toast, and a member of his family gave an interesting account of the methods in vogue in a French school. The final entertainment was given these interesting pilgrims at a "five o'clock" at Countess Spottiswood Mackin's. Among the guests on this occasion I admired a pretty woman wearing a tailored costume of *"bleu de roi"* taffeta (a color certain to continue its popularity through the winter in cloth, heavy silks and velvets) showing a draped overskirt trimmed with fringe. A band of plaited silk, pressed flat in the middle, but shirred at the edges, and forming tiny frills, trimmed the hem of the underskirt, and narrow bands edged the half-long coat. This was oddly cut with rounded front corners, and a slight fulness in the back was held close to the figure by a half belt made of a plaited band. The ends of this were slipped through the side seams, showing again in front as they closed under a handsome buckle. Plaited white linen frills cut in deep, sharp points, with embroidered edges, finished neck and sleeves. A smart little bonnet of white silk beaver topped this costume; on one side the brim dropped to the ear; on the other it rolled back from the temple, showing the hair. Black velvet faced it, and a cluster of short black wings spread, fan shaped, on the lower side.

THE TREE-SHADED AVENUES OF THE BOIS A CHARMING SETTING FOR THE FALL COSTUMES

With the lengthening shadows of September, and softer sunshine, the fashionable noon hour in the Bois again offers its attractions. Driving slowly one warm morning down one of the wide, tree-shaded avenues of the Bois, a sun-flecked path that seemed to wind indefinitely into thick woods beckoned enchantingly. Tempted, I left my carriage, and a turn in the path soon hid it. How quiet it was, only a few soft bird twitters; its solitude seemed primeval. But another turn, a few paces on—and lo! I was in the world again. In a wide, open space, and in similar winding paths, were other strollers; riders galloped into view; from a wide crossroad a carriage came and stopped, and from it a group of three women descended. All young and pretty, how swagger they were in new autumn costumes.

The first one that attracted me, made of the new, heavily ribbed silk of dark *"bleu de roi,"* showed the triple skirt effect that is already so popular. The three tiers, all cut *en forme*, curved into an arch at the back; the lower one, rippling a little fulness, swung bewitchingly from the feet in quite a new manner. The hem of the coat suggested a fourth *étage*, for it was curved also, and heavy silk fringe trimmed all. This graceful curve was carried out even in the sleeves, and a deep shawl collar shaped a curve in the middle of the back.

A TIGHT-FITTING COAT OUTLINES A COSTUME OF CORDED WOOL

Fine, soft wool, pale beige in color and ribbed like corduroy, composed the second costume, which was fascinatingly made with straight-hung, double skirts, and a tight-fitted, basqued coat—really tight—defining the slender waist and the charming swell of the hips. Small revers, like those on a man's coat, reached to the bust and buttoned once, below the closing the coat sloped sharply away, defining a waistcoat of the same material, buttoned and much embroidered with black. It is possible we shall soon return to the custom of pulling our corset lacings tighter at the waist-line than elsewhere. It is not unlikely.

CHENILLE FRINGES AND EMBROIDERIES A PRESENT FANCY

The costume worn by the third woman of this group was of silk, but of a weave quite different from the one first described. Extremely heavy in appearance, it had a surface exactly like straw plaiting. Of a lovely shade of taupe gray, velvet of the same color trimmed it. It widely hemmed the skirt, and from its upper edge, seemingly a part of it, sprayed chenille hand embroidery. The hem of the half-long coat, the neck and front of it, and the sleeves were finished in the same beautiful manner—a manner absolutely novel.

An older woman, who remained in the carriage, wore, with a long-skirted toilette of thick black crêpe de Chine, trimmed with velvet, one of the new mantle-scarfs. Extremely wide and long, it was draped hood fashion at the back, and spread wide over the shoulders. One long end was finished with deep, knotted silk and chenille fringe, mingled with a few jetted strands; the other end, gathered into a flat rosette, dropped one long tassel matching the fringe. The white satin that lined it showed inside, where the hood fell at the back. Later, these scarfs will be worn in different sorts of fur, particularly ermine and moleskin.

New bag muffs of black velvet, large and flat, with rounded lower corners, are fitted with many inside pockets, thus taking the place of a wrist bag. At the open ends the white satin that lines them is prettily puffed, or they are finished with a wide band of white swansdown. I have seen motifs of white lace adorning these bag muffs of black velvet, but they have a patchwork appearance far from being either artistic or agreeable.

THE USE OF VELVET FOR TRIMMINGS

The use of black velvet as trimming is generally confined to black or white costumes. On gowns of other colors—particularly the light shades—dark smoke gray, taupe, and a rich bronze brown are preferred. Among new velvets a dark gray, wondrous rich and deep in tone, proved on near inspection to be a mingling of several, nearly invisible, shades of color—red, green, even yellow—yet the tone result was apparently gray. This wonderful *mélange* differentiates it from any gray ever seen before. The new velvets seem quite uncrushable under the roughest handling. One should be willing to pay the high price demanded for them, for the comfort gained, for in a costume of this velvet one may walk and sit in equal serenity.

GRACE OF THE PRESENT MODES A RESULT OF THE LARGER WAIST

If the endeavor to restore to favor the *"taille de guêpe"* should succeed it would entail a tremendous change in corsets—so tremendous that, in my opinion, it will forbid, or long delay, the return of the compressed waist-line—the "feminine" silhouette. The low bust, the soft appearance of the body above the belt, and the perfect ease of movement now so valued have been gained by an increased waist measure and a steady diminution in the hight of the corset, so that at present it ends a few inches above the belt. The necessary support the figure requires is given by a *"soutien gorge"* made of strong lace, English embroidery, or of plaited ribbon. The best in use are made of English embroidery, perfectly fitted to the figure by biases and curved seams that support it without stiffness. Cut low in back and front, strong but narrow bands hold it firmly over the shoulders, and it is worn

(*Continued on page 96*)

Joseph

632 Fifth Avenue, N.Y.
Opposite Cathedral

The most attractive importations of
FALL and WINTER
HATS and GOWNS
and the artistic creations of our own skillful designers now await your inspection.

An early visit is suggested.

Saves the Gums, Cleans the Teeth

"A Clean Tooth Never Decays"

This *flexible* curved handle instantly adjusts itself to the shape of the gums, passing over them gently but firmly.

Every Pro-phy-lac-tic fully guaranteed. We replace if defective.

Pro-phy-lac-tic

Flexible Handle Tooth Brush

It gives a new sensation and preserves the gums—keeps them in a healthful condition.
The Pro-phy-lac-tic (rigid or flexible handle) thoroughly cleans *all the teeth* back and front alike.
It's the one tooth brush with a well defined purpose.
Packed in an individual yellow box which protects against handling before the brush gets to you.

Prices: 25c., 35c., 40c.

Our interesting booklet "Do You Clean or Brush Your Teeth?" is yours for the asking; send for it.

FLORENCE MFG. CO., 198 Pine Street, FLORENCE, MASS.
makers of Pro-phy-lac-tic Tooth, Hair, Military and Hand Brushes

Delightful—Efficient

Here's real enjoyment. Good cold water—tooth brush—Sanitol Powder or Paste. They all dovetail in together. There's a brisk refreshment, a cold water after taste, a clean niceness to either of these very efficient dentifrices that you will enjoy—not alone in the brushing—but also in the immaculate cleanness that is bound to follow.

SANITOL
POWDER OR PASTE

is more than a tooth polish. It cleanses thoroughly—corrects mouth acidity; and, being antiseptic, destroys germs. Its appeal is so directly one of the nicest cleanness that you will welcome its introduction into *your* home.

Clean, White Teeth

℞ Soak a piece of ivory in acid and it will turn yellow. Acidity in the mouth does the same to the teeth. Further, tooth germs thrive in acid saliva. Sanitol Tooth Powder or Paste whitens and preserves the teeth because it corrects acidity and destroys germs. Use it twice a day—it will repay you.

An Individual Package

of any of the Sanitol Tooth or Toilet Preparations sent free on receipt of your dealer's name and address and 4c to pay postage and packing.

Sanitol Chemical Laboratory Co., St. Louis, Mo.

Priestley's

"Cravenette"

Reg. U. S. Pat. Off.

English

"Roseberry"

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and

Gabardine Cloths

The ideal cloths for *Rain Coats, Auto Coats, Golfing, Riding, Driving, Yachting and Tramping Suits.*

THOROUGHLY RAIN PROOF

Contain No Rubber

will not overheat or cause perspiration; have no disagreeable odor.

They come in a large variety of the latest English colorings in plain and fancy effects.

For sale in "Ready to Wear" garments by the leading dealers in Men's and Women's clothing—or your tailor can make you a garment to measure by securing the cloth from his woolen jobber.

This circular registered trade mark is stamped on the back of all Priestley "Cravenette" Roseberry cloth.

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None genuine without them.

A postal to us will bring booklet.

B. Priestley & Co.

Bradford, England

AMERICAN SELLING OFFICES

100 Fifth Avenue

New York

The MODES *as* ESTABLISHED *by the* BEAU MONDE

(*Continued from page* 94)

over the corset, and fastens at the waistline. The running ribbons, top and bottom, and the ornamental bow in front are of black velvet ribbon.

The use of the dainty, plaited frillings of plain, sheer, white muslin and dense white linen, will probably continue in corsage and sleeve decoration through the coming season. As they were launched by, and could only be obtained at, the houses of the best designers, and appealed only to refined tastes, they were guarded from a too-common use. They are distinctively refined on little gowns of the new soft silks, and on brocaded and plain crêpe de Chine.

ORNAMENTAL BUTTONS AND OTHER GOWN ACCESSORIES

Big buttons of shirred silk set inside velvet frills are used to catch a fold of drapery, or to fasten a lapping fichu; other ornamental buttons, covered with stamped velvet, have lace or silk frills. In description, perhaps, this only recalls ornamental buttons of previous seasons, but the manner of achievement produces a result quite novel.

So few black stockings are in demand at present that the counters of the big shops are loaded with "bargains." Gray, in all its shades, is liked, particularly a dark gray that goes extremely well with black shoes. All violent contrasts, and bright colors to match the costume, are quite *démodé*, and plain, fine silk and thread stockings, with only a little clocking on the sides, have replaced the elaborate openwork designs.

BLACK CHANTILLY APPEARS EVEN ON HANDKERCHIEFS

Handkerchiefs have taken on a new significance. A special handkerchief shop, in the smartest shopping district, has designed for half-mourning toilette handkerchiefs of finest, hand-woven white linen, flatly bordered with black Chantilly lace. In some cases the decoration is continued on the plain middle part, in black lace butterflies and tiny birds. Others of the same lovely, hand-woven linen are more simply adorned with a narrow *entre-deux* of black lace; again others show a deep border of tiny thread tuckings, stitched with black silk.

MANY BUTTONS AND TABS TRIM A FRANCIS TAILLEUR

For early autumn traveling and for morning wear the little Francis tailored costume of tan-colored covert cloth, shown on page 38, is suggestive. Stitch tabs of the cloth, held by matching buttons, lavishly trim the lapped side closing of the skirt and coat, and also the sleeves and collar, the latter being further adorned by a hem of darker velvet. Curving pheasant feathers trim the big hat of pale, tan-colored felt.

The skirt of a new gown recently noted points knowingly. From a flat, pointed yoke, that seemed to deepen from the silk corsage, hung a gathered skirt of mousseline de soie. Six inches above its hem, sharply pointed back and front, the fulness, gathered over a coarse cord, simulated a flounce over an underskirt of soft, shining velvet. The long sleeves, pointing over the hands, were also of velvet. MADAME F.

SMART FASHIONS *for* LIMITED INCOMES

(*Continued from page* 48)

smartness, renders it very practical for making over. The top of the waist, the skirt front and the middle back are of lightweight silk crêpe, almost transparent, and beneath this is laid black satin. The satin may be a collection of old pieces joined, for it is only in the train that it shows to any great extent, and you can get up the skirt foundation from any odd lengths and left-overs that you happen to possess. The lace may be of any kind that the lace box offers, provided that it is sheer enough or of open pattern to show the black beneath. The strong contrast of white over black is ultra smart, and this model is an unusually good treatment for it.

FILET LACE AS FANCY WORK

The fancy work of the woman of limited income should be something that is practical as well as decorative, for by a right choice of work and deft fingers she can turn out many of the luxuries that are beyond her purse. I can think of nothing that is more worth her while to make than filet lace, which is the hight of fashion for all sorts of trimmings, whether of household linens or the wardrobe, and is so beautiful in itself that it will be prized for all time to come. To purchase it is out of the question for restricted means, but the materials for its making, the linen thread and the needles for netting along with a book of instructions and designs cost next to nothing. When the netted squares are made it is altogether fascinating to put in the darned patterns, tiny people, children and animals and wee landscapes. It is merely a question of exactness in counting the squares to copy the designs, and there is no end to the uses for the lace. French makers have gone quite mad over filet, and are using it extensively in all directions. The latest fad is its adoption for the children's wardrobe, worked out in motifs of cats and dogs, birds and rabbits. White frocks with the filet in cream or natural color are charming, and think of its possibilities when darned in color for pink and blue linens or to match the material of smart little colored coats. The fashionable baby's outfit shows filet on all the tiny garments, and no other lace has proved handsomer or more pleasing.

THE NEWEST LINGERIE TRIMMING

Lingerie with filet is the leading fad of the fastidious woman, her night gowns and petticoats, combinations and peignoirs all have it as decoration. Blouses have made use of it for some time past, and it is still the favorite embellishment of the best models. Then when you have exhausted it in beautifying your wardrobe, think of the lovely things you can make for your house and your linen closet. Lamp shades are exquisite made of filet combined with a simple eyelet pattern on fine linen and mounted over a daintily tinted China silk. Candle shades in it are adorable. Then, of course, there are small pillow covers without number that make the lounge in the drawing room or morning room altogether charming. For the first attempt it is well not to undertake too much, but keep yourself down to small things; and later when it goes faster start any sort of ambitious project you like. You can go right through your household outfit and trim sheets and pillow cases, bed spreads and front door curtains with it. For Christmas gifts you could not make anything more acceptable than a glove or veil case of filet; any one who loves dainty things will appreciate the beauty of it.

Note.—In order to make the "Smart Fashions for Limited Incomes" department of greater practical value to the woman of restricted means, Vogue will cut to order the patterns of models published under this department at the special price of $1 for a separate skirt, jacket or bodice; $2 for a long coat, whole suit or gown, in the stock sizes.

Why Should I Use Cuticura Soap?

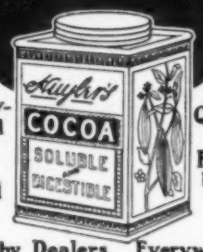
"There is nothing the matter with my skin, and I thought Cuticura Soap was only for skin troubles." True, it *is* for skin troubles, but its great mission is to *prevent* skin troubles. For more than a generation its delicate, emollient and prophylactic properties have rendered it the standard for this purpose, while its extreme purity and refreshing fragrance give to it all the advantages of the best of toilet soaps. It is also invaluable in keeping the hands soft and white, the hair live and glossy, and the scalp free from dandruff and irritation.

Sold throughout the world. Depots: London, 27, Charterhouse Sq.; Paris, 10, Chaussee d' Antin; Australia, R. Towns & Co., Sydney; India, B. K. Paul, Calcutta; So. Africa, Lennon, Ltd., Cape Town, etc.; U. S. A., Potter Drug & Chem. Corp., Sole Props., 133 Columbus Ave., Boston.

☞ Free, from Boston depot, a sample of Cuticura Soap and Ointment, with 32-p. book.

A COCOA OF RARE QUALITY

Baugher's COCOA



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Purity Quality and Flavor Unequalled

Sold by Dealers Everywhere in 25' 15' and 10' Cans

The Charm of Refined Beauty

is not altogether as undefined as some poets would have us think. The freshness and health which come from the use of

Pond's Extract Company's Vanishing Cream

insure a beautiful skin

It is the finest face cream manufactured, with the most carefully chosen ingredients, and is the result of the most scrupulous attention, given by the Pond's Extract Company, known the world over for its high-class products.

This Vanishing Cream, applied with the tips of the fingers, literally vanishes, sinks into the skin, beautifies it, and gives to it that healthy glow that all women desire.

That You May Be Convinced by an Actual Trial

we will send you a liberal sample without charge, on receipt of your name and address and the name and address of your dealer.

POND'S EXTRACT, for 60 years the standard old family standby for cuts, burns and bruises, is something that should be found in every household.

THE POND'S EXTRACT COMPANY is also producing a very fine Talc Powder and Toilet Soap.

Samples of all these articles will be sent on request. Mention your dealer's name and address.

A large sample of Varnishing Cream will be sent upon receipt of 4 cents

Pond's Extract Company
110 Hudson Street, New York

Automobile Touring

YOUR midsummer day dream of a delightful Autumn tour, when the glow of crimson and gold bedecks the valley and mountainside, is now to be realized. Would you see the gently undulating hills of the Berkshires or the more rugged contours of the White Mountains? Or mayhap the majestic Adirondacks or the quieter retreats of lake and valley would appeal? All of these and more are described in some one of the volumes of the Official Automobile Blue Book. There will be no doubts or delays if you get a copy of this most needful road guide, which tells the way, the sights, the inns and the garages.

Every turn is indicated, every fork carefully pointed out, and one may freely give herself up to the blissful enjoyment of the crisp, clear and cool out-of-doors, without thought of going astray.

The Blue Book is published in four volumes. Volume I tells all about New York and Canada; II, New England; III, New Jersey, Pennsylvania and the South; IV, the Middle West. At all book shops at $2.50 the volume, or from the publishers postpaid.

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Automobile garments made from mohair shed dust, are not easily wrinkled, retain freshness of appearance, and give lasting wear.

Benns' Mohairs are made from Real Mohair, which is the long, silken fleece of the Angora goat. We comb, spin, weave and dye; every process under our entire control, and by specialized machinery.

Benns' Mohairs excel in brightness and lustre, are soft and silky to the touch, and shimmering in appearance.

BENNS' **MOHAIRS**

ENGLAND **AMERICA**

1860 **1904**

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are now sold

"DIRECT FROM LOOM TO WEARER"

These Fabrics are specially adapted for women's and misses' suits and dresses, separate skirts, automobile coats, traveling wear, school dresses and other garments.

We have an extensive assortment of Weaves-Brilliantines, Plain Mohairs, Sicilians, Stripes, Cords and Mixtures. Our Early Fall Selection includes Black, Blues, Greys, Browns and Greens.

Write for Free Samples

In 44 inch width prices range from 75c. to $1.25 a yard
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Expressage prepaid to your nearest Office

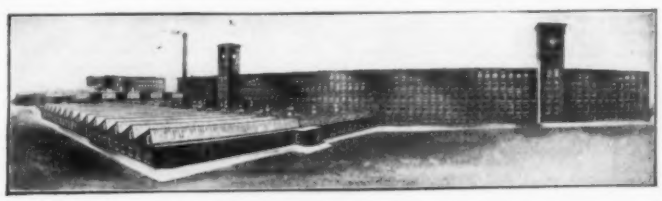
Benns' Mohairs are guaranteed to be exactly as represented by sample. If any purchase is not satisfactory, it may be returned for exchange or prompt refund of money.

Give us an idea of what weaves and colors you are interested in, so that we may specially select your samples.

Please Address, Mail Order Dept. "V."

Joseph Benn & Sons, Inc.

Greystone, Rhode Island



Save Money On Quality Feathers

This hat shows one way to group the London $6.95 Plume to the best advantage. This Plume is extra heavy, with exceedingly long flues and measures 19 to 20 inches from end to end. It drapes charmingly and gives the smart effect so much desired for the high Fall shapes.

London Plumes

Our price for this feather is $6.95 instead of $10, the price charged elsewhere.

Write for "Fashions in Feathers"
Our catalog, "Fashions in Feathers," shows the new *prime uncurled* plumes; willows of every length; the finest French feathers; bands and garlands of ostrich, which form a complete trimming for any hat. This is the most comprehensive catalog of feather fashions ever made, worthy of the largest ostrich feather concern in the world. Write for it.

London Feather Company

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Please mail a copy of "Fashions in Feathers" to
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Steam your face for a good complexion

Use Karger's Face Steamer—a perfect method of steaming the face. It is a modelled mask made of soft yarn in sponge weave. Retains heat and steam 500 per cent. better than the finest Turkish towel. Cleans and purifies the skin and opens the pores so you can get the real benefits from face creams.

Karger's Face Steamer
assists in quickly dispelling complexion difficulties. Face steaming nourishes the skin, develops tissues, removes over-redness and maintains freshness and color.

$1.00 Express Prepaid. Sent anywhere on receipt of price—packed in sanitary sealed package. Lasts forever—users wouldn't part with theirs for ten times the price. Agents wanted.

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For Sale—Beautiful Cats and Kittens

Persian, Domestic, Siamese, Abyssinian and Manx. All classes of pets boarded. Let us send you a catalogue; or, better still, call and see the place. Open daily from 10 a. m. to 5 p. m. Free catalogue on request.

Black Short Haired Cattery
Oradell, N. J.

AS SEEN BY HIM

(*Continued from page 35*)

Fifth Baronet of the present creation. An ancestor was Sir Thomas de Camoys, who was at Agincourt. But the title remained in abeyance for several centuries after the death of the second peer. Mary Biddulph, one of the co-heiresses, married in 1732 Thomas Stonor, and it was to one of their descendants that the late Queen Victoria awarded the title. Lord Camoys is about twenty-seven years old, and is a second lieutenant in the Oxford Yeomanry. He is one of three brothers, and his full name is Ralph Francis Julian Stonor. His mother was a Miss Carew. One of his aunts is the Marquise d'Hautpoul, and a great uncle is Mgr. Stonor, a well-known prelate at the Vatican. Stonor Park was let at one time to Miss Van Wart and at another to the Hon. Mrs. Coventry, both Americans.

MISS EDITH BREVOORT KANE'S ENGAGEMENT THE THIRD IN THE FAMILY

The engagement of Miss Edith Brevoort Kane to Mr. George Baker, Jr., is the third to be announced in the family of Mr. and Mrs. Grenville Kane. The first was that of Miss Anzonella Kane to Mr. Harry McVickar, followed closely by that of Miss Rose O'Neil Kane to Mr. Carroll Dane Winslow.

Mr. and Mrs. Grenville Kane are both old New Yorkers. Mr. Kane is head of the oldest branch of that family and a descendant of Lord O'Neil of Ireland, from whom Miss Rose Kane derives her name. In the last International Yacht Races for the cup given by the German Emperor, Mr. Kane was in command of the yawl Ailsa, owned by Mr. Redmond. He was in the race from Dover to Heligoland, and while at Kiel he and his daughter, then Miss Sybil Kane, were entertained by the German Emperor and Prince Henry.

THE FIRST HOUSE ON FIFTH AVENUE BUILT BY HENRY BREVOORT

Mrs. Grenville Kane was Miss Wolfe, the daughter of Mr. John Wolfe, the well-known art connoisseur, who owned one of the first private galleries in New York in his town house on Madison Avenue, where Mr. James Parker now lives. This house dates back to the time of the Civil War, and is still noticeable as one of the landmarks of New York.

The daughters of Mr. Kane are all literary and artistic, tastes inherited also from their great, great grandfather, Mr. Henry Brevoort, who owned the land on which Grace Church was built and is buried under it. His son, Henry Brevoort, built the first house to be erected on Fifth Avenue, at the corner of Ninth Street, where the cousin of Mr. Kane, Mrs. Charles de Rham, now lives.

TWO QUIET TOWN WEDDINGS IN EARLY SEPTEMBER

A very quiet wedding will be that of Miss Cornelia Robb, the daughter of the late J. Hampden Robb and the sister of Mrs. Goodhue Livingston. The bridegroom is Mr. Daniel F. Downs. Owing to the death of her father and of a younger sister, Miss Robb is in very deep mourning. She has been at her Southampton home all summer, but the marriage will take place in the town house on Park Avenue in the middle of September.

There was a small wedding in town early in September. It was that of Miss Mary E. Ogden, daughter of Mr. and Mrs. David Ogden, and Mr. Johnston de Forest, son of Mr. and Mrs. Robert Walton de Forest. Miss Ogden was one of the belles of Bar Harbor and Mr. de Forest was a widower. The ceremony was held in the presence of relatives only, at the home of the bride's parents, in this city, on September 10th.

SOME OUT-OF-TOWN WEDDINGS SOON TO BE CONSUMMATED

In out-of-town weddings, one of the largest will take place at the home of Dr. and Mrs. William B. Anderton on September 16th. The bride is their young daughter, Miss Alice Anderton, who has won so much admiration by her talent in amateur and charitable performances, and who was one of the very pretty débutantes of two seasons ago. The bridegroom-elect is Louis Townsend Montant. The Anderton place is on the south shore of Long Island, and there will be quite a deputation of the younger set going there for the nuptials.

On September 16th, at Tuxedo, Miss Julia Loomis, the daughter of Mrs. Henry P. Loomis, will be married to Langdon K. Thorne. This ill bring society back to Tuxedo quite early, as Miss Loomis is one of the most popular young women at the Park. The ceremony will be held in St. Mary's Church, an ideal place, and there will be a reception following it at the home of the mother of the bride.

MISS WHITNEY'S NUPTIALS IN SWITZERLAND

So far there has been no authoritative date arranged for the marriage of Miss Alice Strong, daughter of Mrs. Everard Strong, whose engagement to C. Tiffany Richardson was announced in June. The American Church at Geneva, Switzerland, was the scene of the wedding of Miss Dorothy Whitney, the youngest daughter of the late William C. Whitney, whose engagement to the young financier, Willard Straight, was announced during the summer. The bride went abroad to join her sister, Mrs. Almeric Paget, and as Mr. Straight had diplomatic business in the Orient, it was convenient that the nuptials take place at Geneva. The young couple left from there for Japan, as Mr. Straight represents J. Pierpont Morgan & Co. in the Far East.

And there is much else to interest society, now at the turning of the tide. Lenox is delightfully gay, and a visit from the Crown Prince of Denmark is one of the winter possibilities of town. So far little is known of the winter's débutantes. But their names are never divulged until late in the autumn.

WHAT SHE WEARS

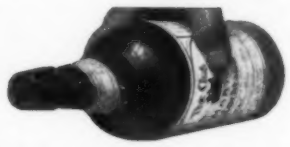
(*Continued from page 44*)

WOOL TAILOR-MADES

Some of the advance models for wool tailor-mades combine great elegance of line with extreme simplicity of development. One in particular that is shown in sketch No. 6, in chalk-white broadcloth, but which would be equally as modish in double-faced silk serge, had a semi-fitted coat in half-length with deep revers inlaid with black satin and finished with tucks. A flat panel with a diagonal tunic effect on one side of the skirt was smart and new, and the three-quarter sleeves and large decorative buttons were excellent features of style.

That the bouclé and zibelline effects are to be noticeably in evidence is shown in these newest models of plain tailor-made costumes. In some instances there is a six-inch bouclé border down one side of the plain diagonals, and this is utilized very stylishly in the making. One heavy black diagonal suiting that was reversed with a purple-and-black plaid pattern had this bouclé border worked out in the shoulders, cuffs and coat-skirt, as well as forming the brim to the small, black velvet hat that was trimmed with a *panache* of black wings up the front. The skirt was a simple fold-around, fastened with overlap stitching down the left side, and caught near the rounded corners with a large velvet button.

That stripes are to hold their place in high esteem is assured, and the manner of their adjustment in making admits of much art. One good model in vague stripes of brown and beige has a seam up the middle-front of the close skirt, causing the stripes to meet chevron-wise. They are arranged correspondingly for the coat and for the sleeves.



Ask for the brand that has made Cocktail drinking popular. Accept no substitute.

Simply strain through cracked ice, and serve.

Martini (gin base) and Manhattan (whiskey base) are the most popular. At all good dealers.

G. F. Heublein & Bro.
Sole Props.
HARTFORD NEW YORK
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A BOTTLED DELIGHT
Club Cocktails

Your monogram on 100 private brand cigarettes

$2.00

We will engrave your monogram like illustration and print it in gold on 100 cigarettes for $2.00;—the usual price of plain initials. This exceptional offer is made to widen our already immense mail order business.

You want your monogram on a cigarette for social purposes. It lends a charm, exclusiveness; character that plain initials do not give. Be distinctive. These superior cigarettes with monogram cost no more than ordinary brands.

Our cigarettes are a delicious, delicate smooth blend of selected mild Turkish Tobacco *rolled to meet your fancy.* Tips of gold, silver, cork, straw, wood or plain.

"Get Acquainted" Offer
Pin a two dollar bill to your letter. Print your initials plainly and select style of monogram desired, giving number.
Your family crest or special design $1.00 extra.
Or send 10 cents in stamps for sample package containing five cigarettes, showing assortment of tips and monograms.
Write today. This offer is limited.

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Makers of fine cigarettes.
137 North 8th Street, Philadelphia.

To introduce our extensive line of
Real Transformations
we are offering
"The Ideal Knot"
at the special price of **$8.00.**
We shall be glad to show you hair goods of every description at moderate prices.
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LaWalohn Corsette

"The Garment that Breathes"

This improved brassiere insures a better fit for your gowns.

By modifying all bulging and wrinkles at the top of the corset, LaWalohn Corsette produces a beautifully smooth and trim surface, over which your gown fits like a glove.

Being made of a standard linen mesh material, La Walohn is delightfully light, airy and hygienic, and always holds its shapeliness, because of the improved Walohn boning. Finely tailored throughout.

Your dealer can furnish La Walohn Corsette, if you ask him. Sells for **$1.50** and **$2.00.** We also make other brassieres in batiste, embroidery, etc., at **50c.** upwards.

Send for Style Book.

Write, giving dealers' name, for our Brassiere booklet, fully illustrated.

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Nurses Outfitting ASSOCIATION

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Correct Uniforms for Maids

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New Imported Novelties In Uniforms Aprons Collars Cuffs Caps Etc.

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Gowns, Suits, Wraps and Furs of Quality and Distinction.

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PARFUMERIE "CHAMINADE"

SELS AROMATIQUES

"YESHA", "CHAMINADE", "JUNE ROSES", ETC.

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And all High Class Perfumery Stores
WHOLESALE ONLY. F.R.ARNOLD & CO. 3, 5, 7, WEST 22nd ST., N.Y.

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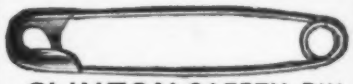
It is on cards of reliable Pins and Safety Pins. Look for it. It insures value. It will protect you against inferior goods.



CLINTON SAFETY PIN

Made in rolled gold, and in nickel silver and black enamel finish—7 sizes. Guarded Spring, fine quality wire.

The DAMASCUS SAFETY PIN

A favorite with nurses and mothers.

Rust protected tempered steel, triple nickeled, blackenameled and gilt. Flat, sharp as needle — very strong. Six sizes.

SOVRAN DRESS PINS

Will not mar the most delicate fabric. Sharp, taper-point, long bevel head. Preferred by dressmakers.

Liberal samples of all above only 10 cents

Kindly give name of your dealer.

Attractive Traveling Case, 10 cents.

OAKVILLE COMPANY, 377 F. Broadway, New York

Wealthy Women of Fashion Use Diamond Dyes—Why?

Certainly it isn't economy that prompts the use of Diamond Dyes in the homes of the wealthy—yet here they're as commonly used as in the most modest households, and for largely the same reason, viz.:

Aside from the saving they represent, Diamond Dyes make possible constant freshness and beauty of coloring—in the wardrobe as well as in the furnishings of the home.

With Diamond Dyes, the most expensive gown can be as easily and as profitably recolored as the simplest summer dress. And, similarly, can the most elaborate or the most inexpensive hangings and draperies be virtually made new again.

A Clever Washington Woman Writes:

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There are two kinds of Diamond Dyes—one for Wool or Silk, the other for Cotton, Linen or Mixed Goods. Diamond Dyes for Wool or Silk now come in **Blue** envelopes. And, as heretofore, those for Cotton, Linen or Mixed Goods are in **White** envelopes.

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WELLS & RICHARDSON CO.
Burlington, Vermont

No. 1852 No. 1850

VOGUE PATTERN DEPARTMENT

No. 1733.—Smart dress of serge, with a black satin drop skirt. The materials required to make this model in medium size are 3¾ yards of material 46 inches wide, 1½ yards of satin for the flounce, epaulettes, belt and buttons, ¼ yard of marquisette and 3½ yards of silk 36 inches wide for the waist lining and drop skirt. Waist pattern cut in eighteen pieces. Skirt pattern in five pieces including the lining. Price, 50 cents for waist or skirt.

No. 1850.—Frock of white bordered net made over a foundation of satin. This model requires 6½ yards of bordered net 32 inches wide, 5½ yards of satin for waist and skirt foundation, 4 yards of wide ribbon, 2 yards of narrow ribbon, 2½ yards of silk for waist lining. Pattern of waist, including fitted lining, kimono lining, cut in sixteen pieces. Skirt pattern, including two-piece foundation, cut in five pieces. Price, 50 cents for waist or skirt.

No. 1852.—Frock of marquisette with hem border of pink roses on a cream ground. This model requires 5 yards of bordered material 45 inches wide, 5 yards of satin 36 inches wide for foundation, 4½ yards of ribbon cording, 2 yards of lace plaiting for collar and cuffs. Pattern of waist cut in seven pieces, including one-piece kimono lining. Skirt pattern cut in three pieces, a one-piece gathered part and two-piece foundation. Price, 50 cents for waist or skirt.

No. 1866.—Paul Poiret model of Saxe blue and écru striped silk with frills of plaited batiste at the neck and sleeves and sash of black velvet tying at back. The materials required to cut this model in medium size are 7 yards of silk 36 inches wide, 2¼ yards of velvet ribbon 2 inches wide, 1¼ yards of plaited ruffling and ⅞ yard of belting 4 inches wide. Pattern cut in six pieces. Price, $1. Skirt measures 3½ yards around the bottom.

No. 1866 No. 1773

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used regularly, insures the "sweetness" that is one of the greatest of personal attractions. Does not stop perspiring—which would be harmful—but

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Cleanse the face thoroughly

Restore the soft texture of the skin

Sunburn

How to rebuild the skin burned by the summer's sun

This fall, to have a skin you can be proud of, you must remove the evil effects of sunburn.

Bathe the face and arms gently with a soft lather of Woodbury's Facial Soap, and rinse thoroughly in tepid water. Continue this night and morning for a week or two.

This treatment brings back the soft, smooth texture of the skin.

Woodbury's Facial Soap costs 25c. Nobody hesitates at the price after their first cake. For 50c. we will send the Woodbury Book on the care of the skin and scalp in addition to all the samples.

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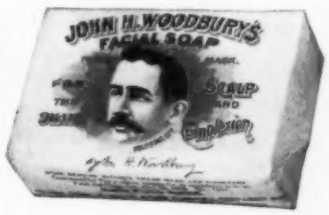

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Hundreds of babies have been saved and mothers restored to health by the A. I. C. P.

How many will you help?

Don't ignore the generous impulse to give until it is too late.

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Jimmie Needs New Shoes for School.

He hasn't been wearing any during vacation because the pair he wore to school last year are now soleless. Teacher won't allow him inside the school barefooted. Father earns hardly enough, after paying the rent for a few rooms, to buy the bare necessities of life for Jimmie's brothers and sisters. This distressing combination of circumstances threatens Jimmie's education.

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The A. I. C. P. knows of thousands of needy and deserving boys and girls who must have shoes for school. Last year it spent for shoes alone nearly $7,000.

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The Juliet Face Wax

when worn while one is engaged in various occupations, *holds the skin and muscles in repose.*

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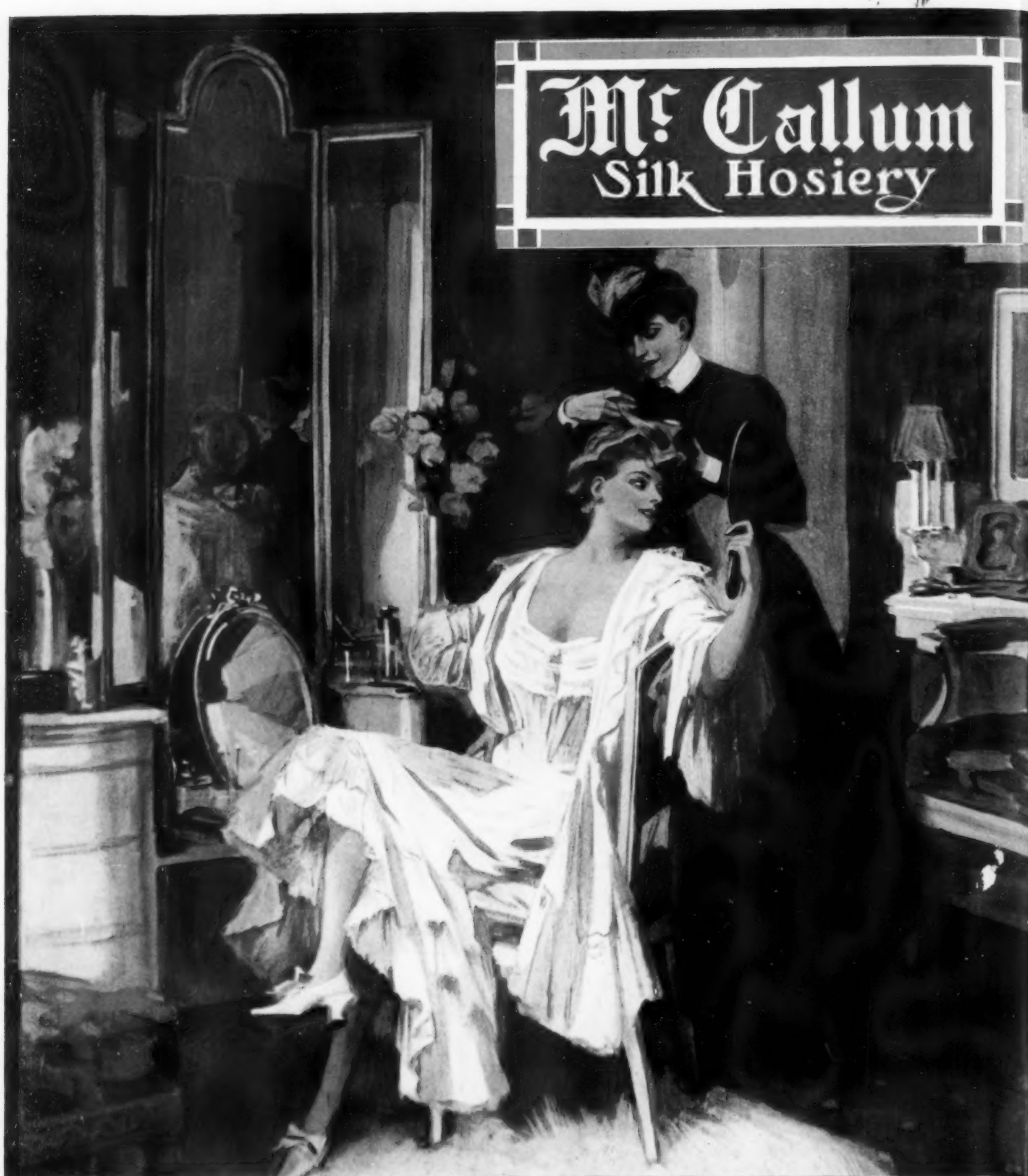

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